DOCTOR WHO MAGAZINE 594 | The new sonic screwdriver » Lois Drage and Verity Scott » Andrew Smith » Conjuring Patrick » 60th Anniversary Poll: The Twelfth and Thirteenth Doctors » 60 Objects, 60 Years: 2003-2007 » Arc of Infinity » Liberation of the Daleks Part 11

“Same software, different case.”

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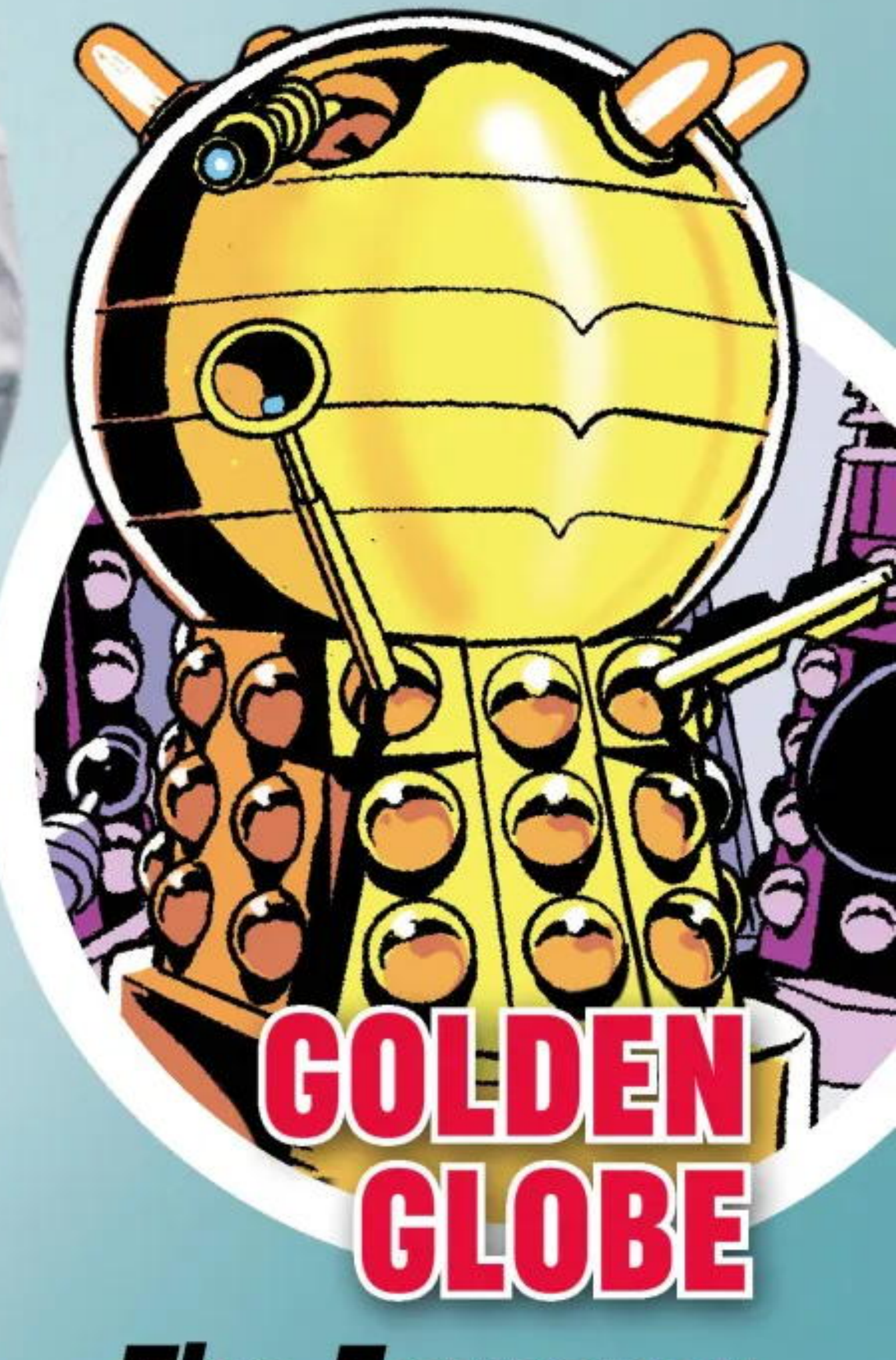

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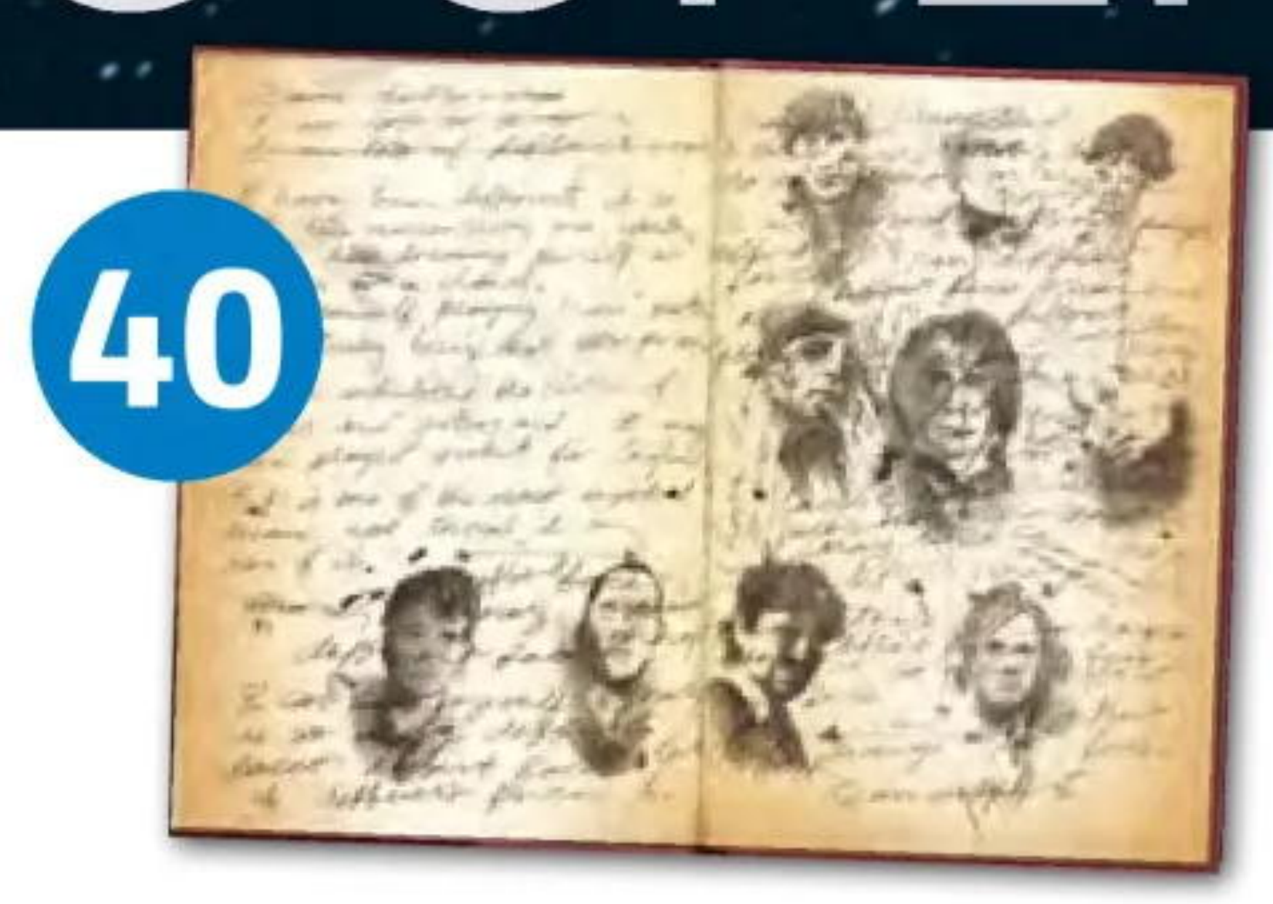

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After 100 issues, three showrunners and four Doctors, it's time to let someone else have a go.

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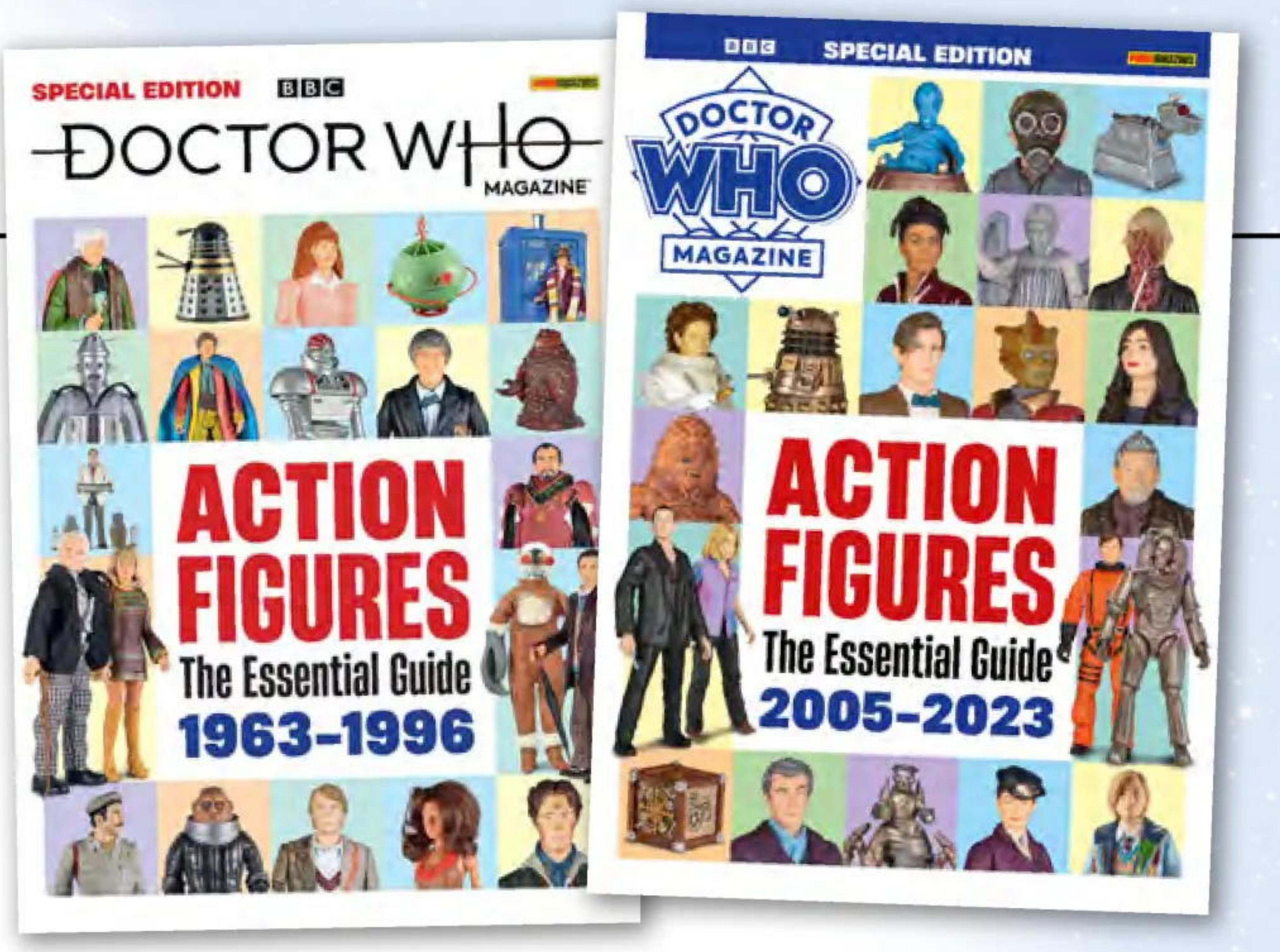
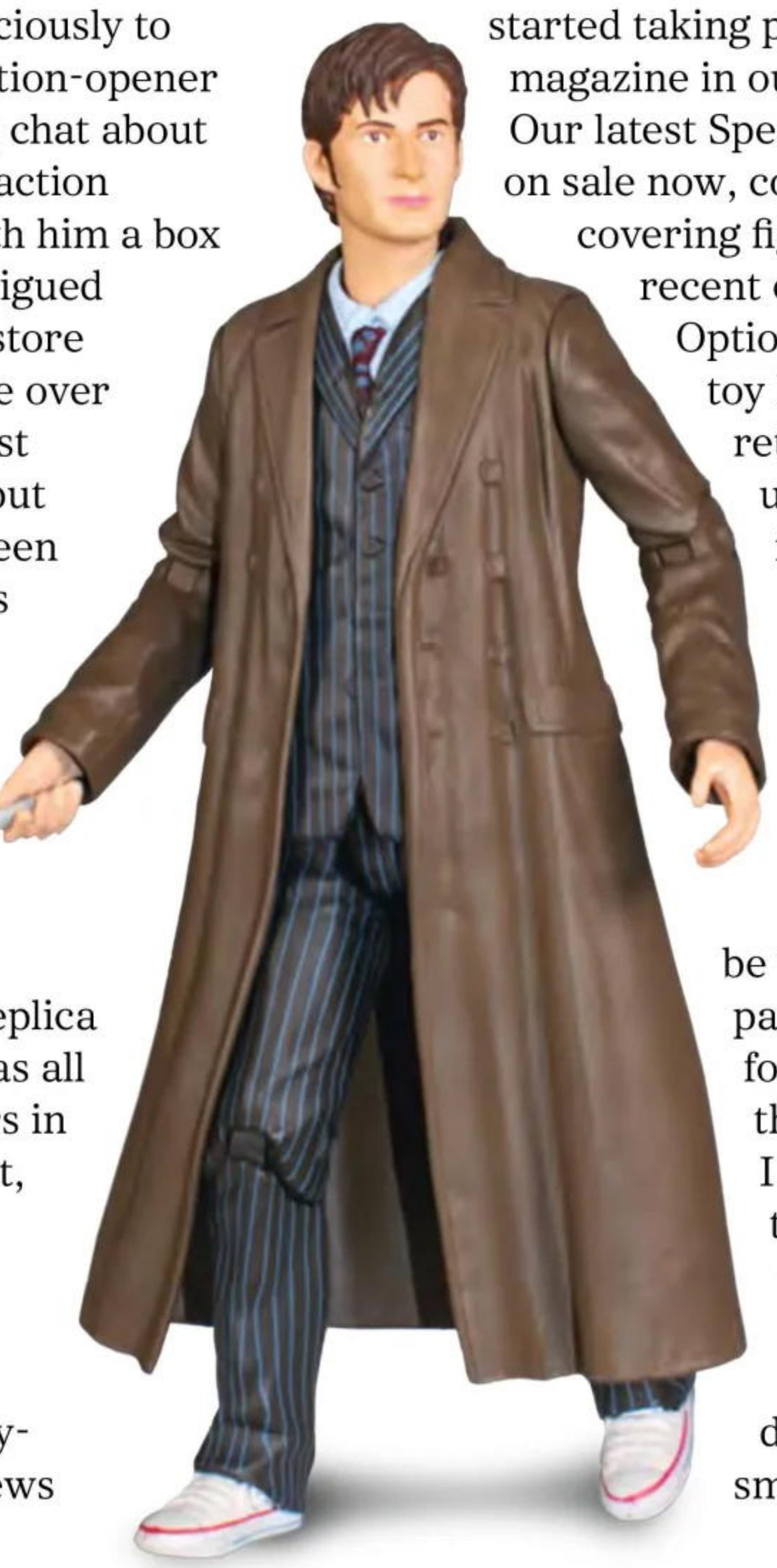
Welcome DWM 594



One of the most awkward things you can say when you meet someone you admire is, "I love your work!" But this is exactly what I found myself saying during a recent visit to Wolf Studios in Cardiff. I immediately recognised Alasdair Dewar, the Creative Director at Character Options, and decided to say hello. Al was familiar to me from his YouTube videos, where he's the first to reveal details of Character's new *Doctor Who* action figures. I've been watching those videos for years, not just because it's useful for the magazine to keep up with the latest in licensed merchandise, but also because Al's such an engaging host. He comes across as a man with a genuine passion for his craft, and the camerawork provides all the detail you'd want from the figures and their packaging.

Al responded very graciously to my inarticulate conversation-opener and we had an absorbing chat about past, present and future action figures. He'd brought with him a box of samples and I was intrigued to see some of what's in store for the *Doctor Who* range over the next few months. Most of it's still under wraps, but one thing that has now been announced is Character's impressive new sonic screwdriver. Modelled on the screwdriver the Fourteenth Doctor will be using in the Specials due to be broadcast later this year, this is a nifty replica that's just as impressive as all the previous screwdrivers in Character's range. In fact, it could be my favourite so far – a hunch that I'm sure will be confirmed once the new toy is subjected to rigorous play-testing in the **DWM** reviews laboratory. Over the years Peter Ware and I have donned the regulation white coats to evaluate everything from children's books to trading cards and board games in the **DWM** lab. Character's figures have been a mainstay of *Doctor Who* collectables for nearly 20 years, and we always enjoy receiving the latest examples to review.



Last year's **DWM** Special Edition about action figures was a labour of love, and I was pleased to see that it proved so popular with readers (see page 61). A few months ago, we converted the reviews laboratory to a photographic studio and started taking pictures for the second magazine in our *Action Figures* series. Our latest Special Edition, which is on sale now, continues the story by covering figures inspired by more recent episodes. Character Options have held the master toy licence since the show returned in 2005, so it's unsurprising that the figures created by Al and his colleagues dominate this volume. We've tried to do them justice by lighting and photographing them as carefully as possible.

You'd think that would be the most demanding part of the preparations for this issue, but before the shutter even clicked I probably spent longer trying to work out which accessories should be matched to which figure. I spent days sorting through small-scale accessories such as swappable heads, telephones, spectacles and even a burnt soufflé (the latter accompanying a figure of Oswin Oswald from 2012's *Asylum of the Daleks*). More than anything, though, there were sonic screwdrivers. Lots and lots of tiny screwdrivers. Which got even smaller when we came to photograph the 3.75" range of figures. Ensuring the correct sonic was pictured with each of its owners was a task we took very seriously indeed. At the end of it all I'd certainly gained an appreciation of exactly how many sonic screwdrivers had featured in the series.

I'm sure it's just a matter of time before Character's life-size model of the Fourteenth Doctor's sonic is joined by a miniature version. You can discover the background to the latest in this long line of sonics by turning to Paul Kirkley's excellent article on page 16. And you can see more of the actual prop by following the YouTube link on page 9.

The mighty **DWM** forges ahead with a new editor next month. I'd like to thank everyone who has helped to make the last six years such a great experience; I hope you all know how much I value your contributions and, in many cases, your friendship. I will continue to look after the **DWM** *Chronicles* and Special Editions, as well as some other projects we'll be announcing soon.

Issue 595 is on sale 14 September. Until then...

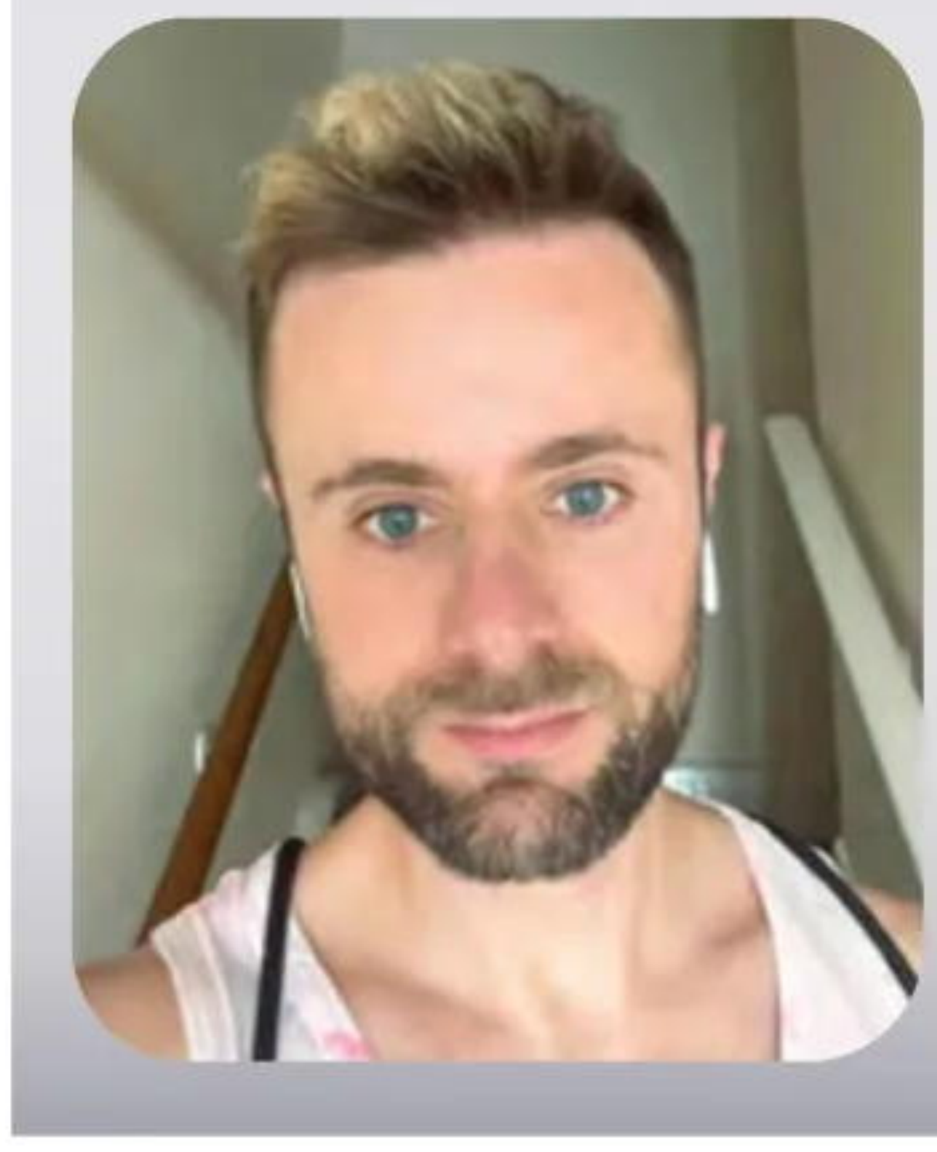
Happy times and places.

Marcus

This issue's contributors include

Robbie Dunlop

Oh my giddy aunt! On page 22, Robbie reports on a star-studded celebration of Second Doctor actor Patrick Troughton, in a corner of the universe that holds a special significance – the London suburb of Mill Hill, where Troughton was born, bred and went to school. "I would like a plaque like that," says Robbie.

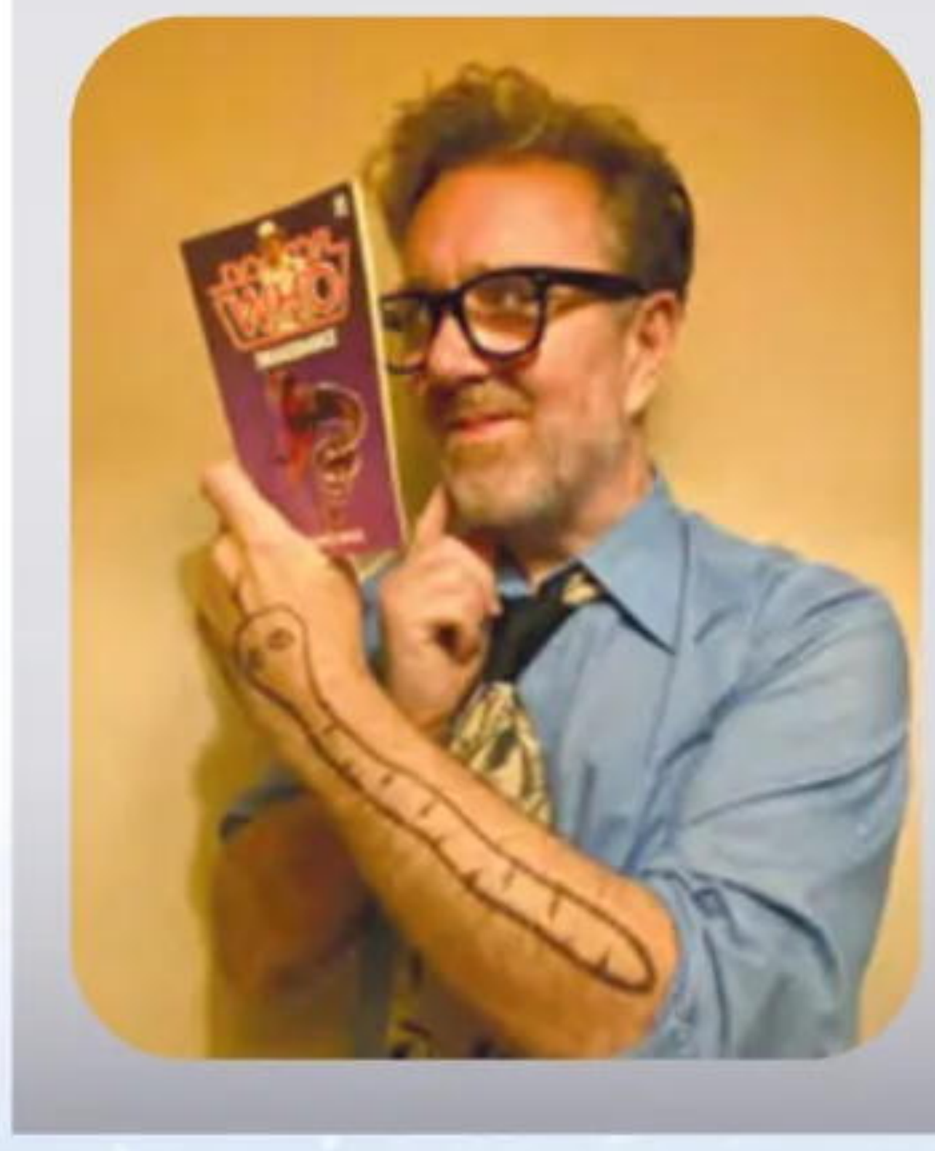


James Offredi

James, as ever, handles the colour palette for *Liberation of the Daleks* Part Eleven, working to Lee Sullivan's dynamic artwork and Alan Barnes' unpredictable script. Maintaining a delicate balance between just enough caffeine and a bit too much, James can be found anchored to his desk, working in his pyjamas.

Bob Fischer

Bob was ten in 1983, and immediately decided his dream job was working for the Black Guardian. Forty years on, they're still quibbling over holiday pay, and Bob is weighing up a lucrative rival offer to become a vessel of the Mara. In the meantime, his preview of the forthcoming Season 20 Blu-ray box set begins on page 70.



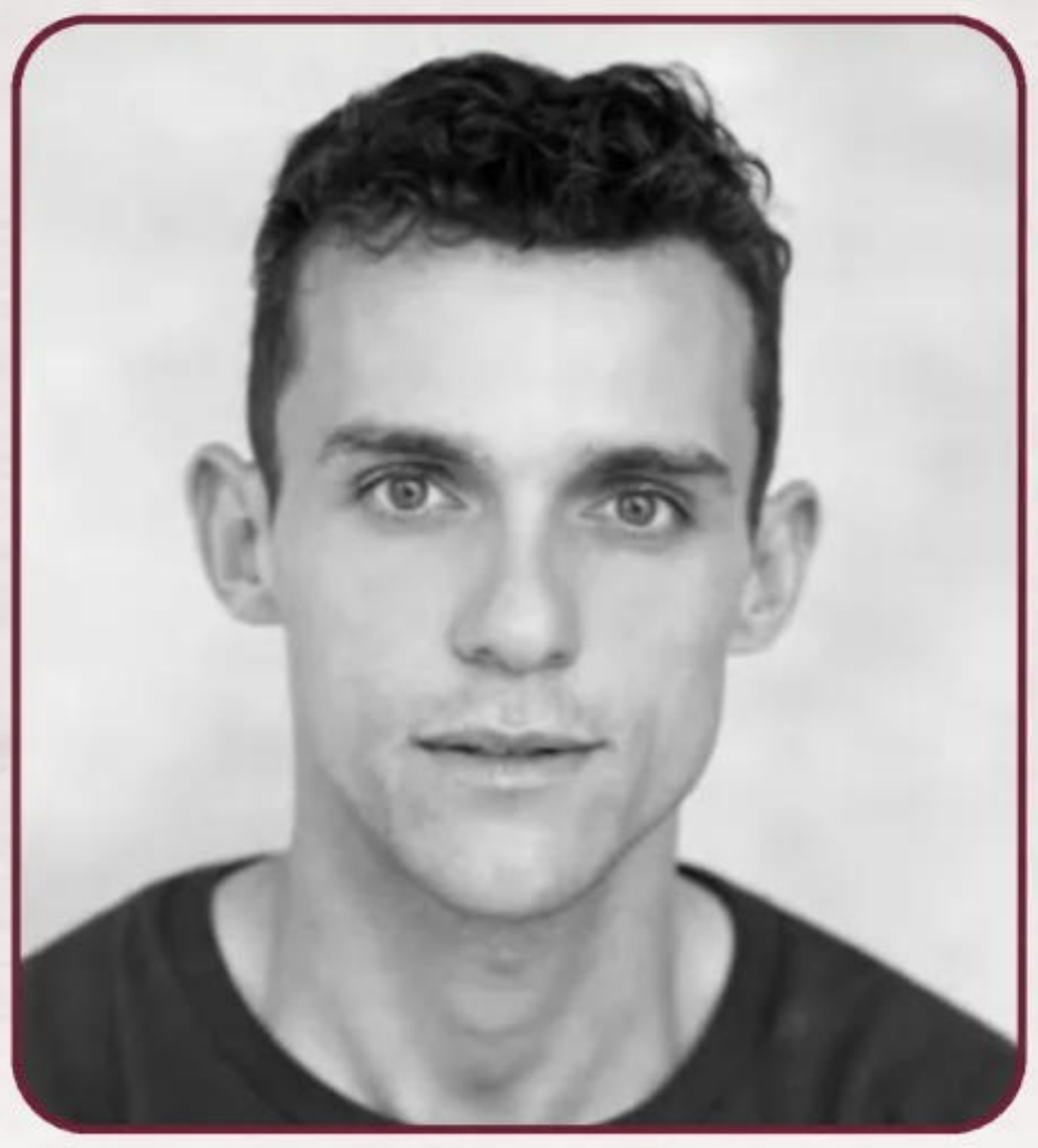
Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Gemma Arrowsmith.

Billy Brayshaw.

Mary Malone.



Majid Mehdizadeh-Valoujerdy.

Four Cast

With principal filming on the Fifteenth Doctor's first season now complete, four more cast members have been revealed.

The actors are Gemma Arrowsmith, Billy Brayshaw, Mary Malone and Majid Mehdizadeh-Valoujerdy (aka Luke Jerdy).

Speaking exclusively to **Doctor Who Magazine**, executive producer Phil Collinson says, "The cast for our end-of-year festive special is continuing to grow. Though still with some names we haven't announced yet! But it's a delight to welcome two more names on board, with Gemma Arrowsmith and Mary Malone... and you won't have to wait long to find out how they connect to the Doctor and Ruby Sunday."

Gemma Arrowsmith is an accomplished comedy writer and actor whose own series *Gemma Arrowsmith's Sketched Out* aired on BBC Radio 4 in 2022 (and is available on BBC Sounds). On television, Mary Malone has featured in *Vera*, and won the BroadwayWorld UK award for Best Supporting Performer in a Play for her role in *The Prince* at the Southwark Playhouse in 2022.

Phil continues: "Coming up after that, in the 2024 series, it's a delight to open the studio doors to a former star of *Hollyoaks* with Majid Mehdizadeh-Valoujerdy. His character in the *Oaks*, Jesse, died of alcohol poisoning on his wedding day, so let's hope he has a more peaceful time in the Whoniverse. Although I can't promise! And, in a separate episode, we're delighted to say hello to Billy Brayshaw. And there are plenty more names to come!"

Billy Brayshaw appeared in CBBC's *Still So Awkward*, and more recently in the HBO Max comedy film *A Christmas Story Christmas*. The new series of *Doctor Who*, starring Ncuti Gatwa as the Doctor and Millie Gibson as Ruby Sunday, will be shown in 2024.

Ncuti Gatwa as the Doctor and Millie Gibson as Ruby Sunday.

SPECIAL ONE
THE STAR BEAST

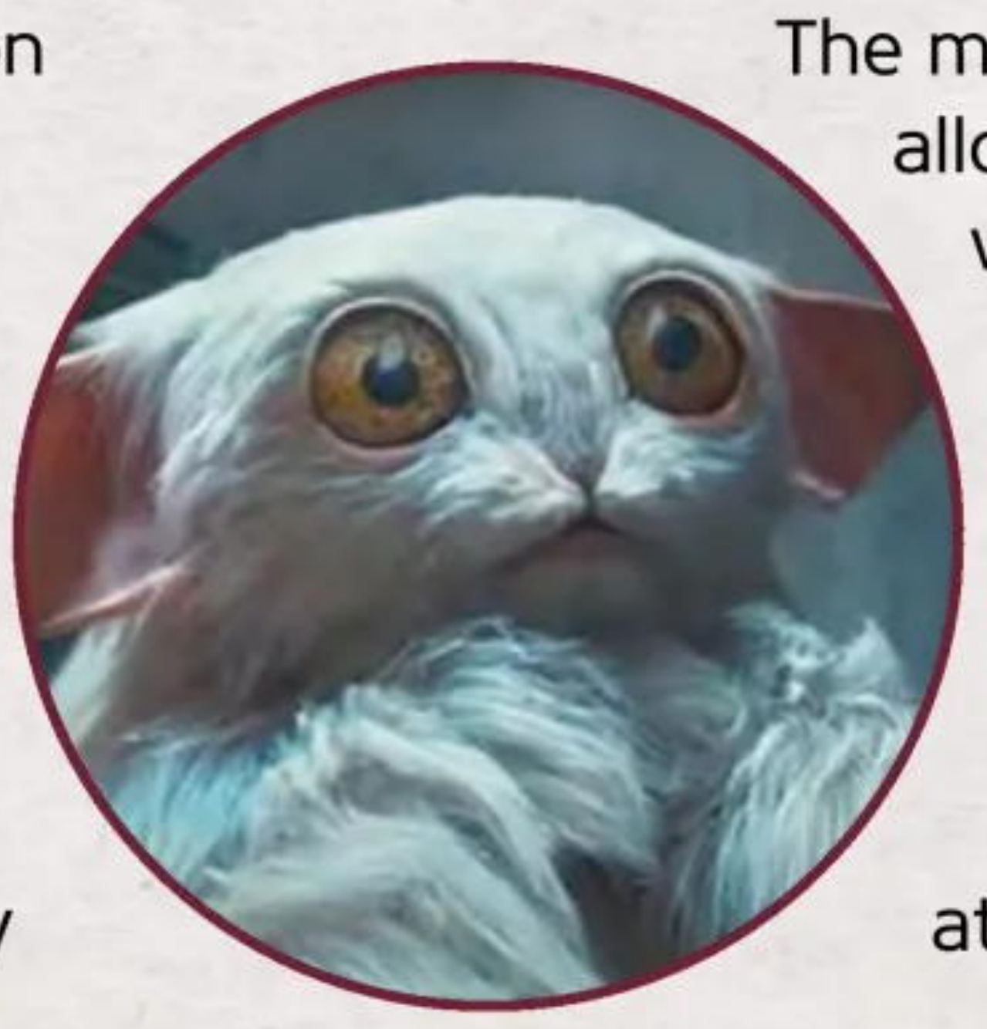
SPECIAL TWO
WILD BLUE YONDER

SPECIAL THREE
THE GIGGLE

Tennant's Targets

All three of the forthcoming Specials starring David Tennant as the Fourteenth Doctor are to become BBC Books Target novelisations early in the New Year.

The trio of titles, all based on scripts by showrunner Russell T Davies, are *The Star Beast* by Gary Russell, *Wild Blue Yonder* by Mark Morris and *The Giggle* by James Goss.



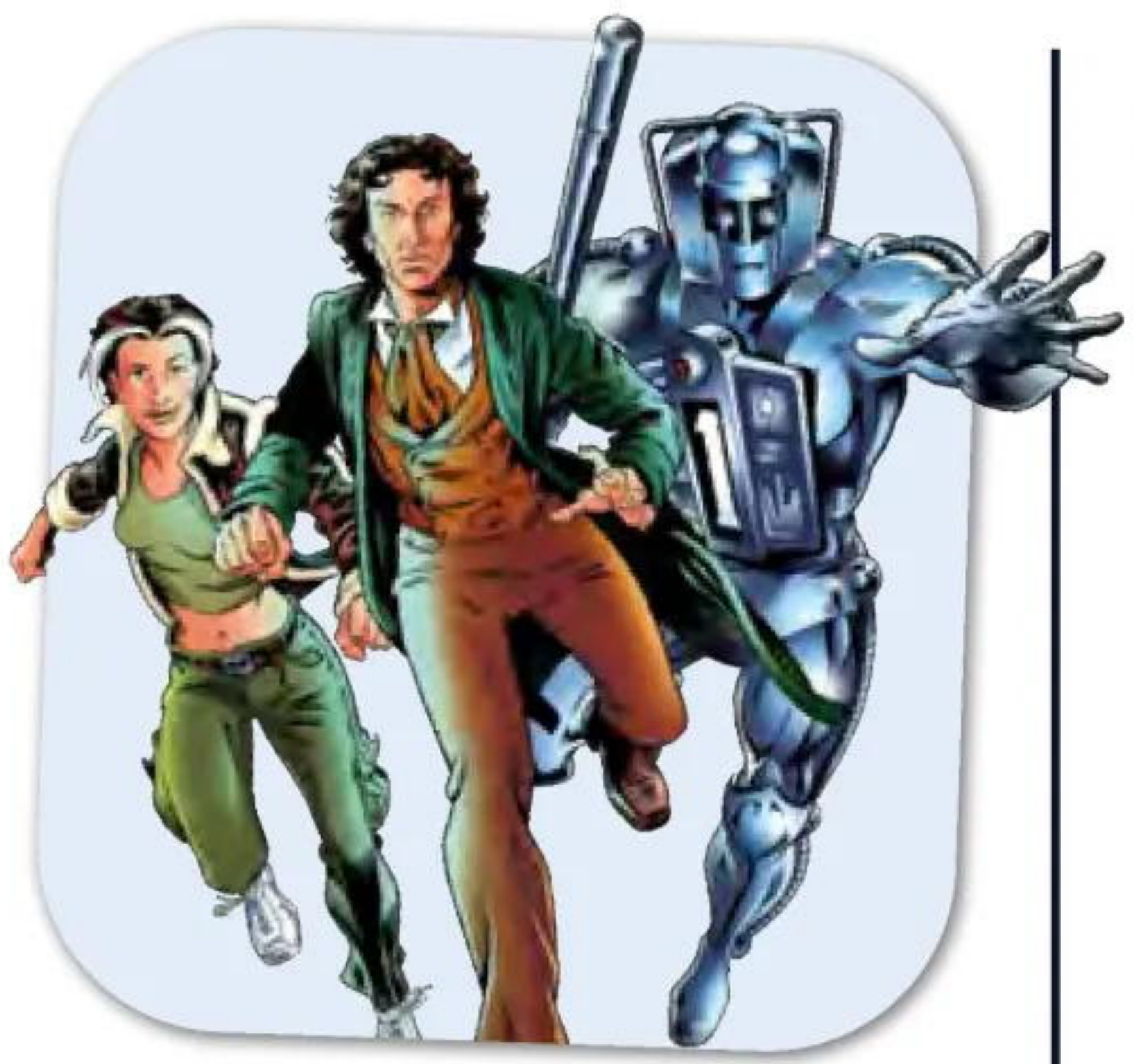
Doctor Who script editor Scott Handcock tells **DWM**: "As someone who used to race down to their local library every Saturday to grab a handful of *Doctor Who* novelisations (many of which I'd read over and over again), it's an absolute privilege to keep the tradition alive for a brand-new era. It's also a challenge. There was never any doubt that we wanted to release novelisations of these new stories at some point, but releasing them around transmission raises all sorts of issues.

The more we open our doors and allow people access, the more we risk a leak. Should we wait? Or can we keep these stories under lock and key until transmission?

"The teams at BBC Studios and Penguin Random House have been incredible at answering our questions and talking through every eventuality, explaining their security processes and ensuring a minimum number of people are involved to protect our secrets. And the writers! They've not blabbed, not one of them. They all phoned me when they read the scripts because they 'had to talk to someone about it'. Then we invited them to our edit suites just before Christmas to watch the locked edits. Tears were shed – of joy, I hasten to add. Now we're signing off the manuscripts and they're each as bold and different and joyous as the Specials themselves. Fresh new takes on familiar stories... which is what Target is all about."

The new novelisations will cost £9.99 each in paperback and are scheduled for publication on 11 January 2024.

Cybermen Collection

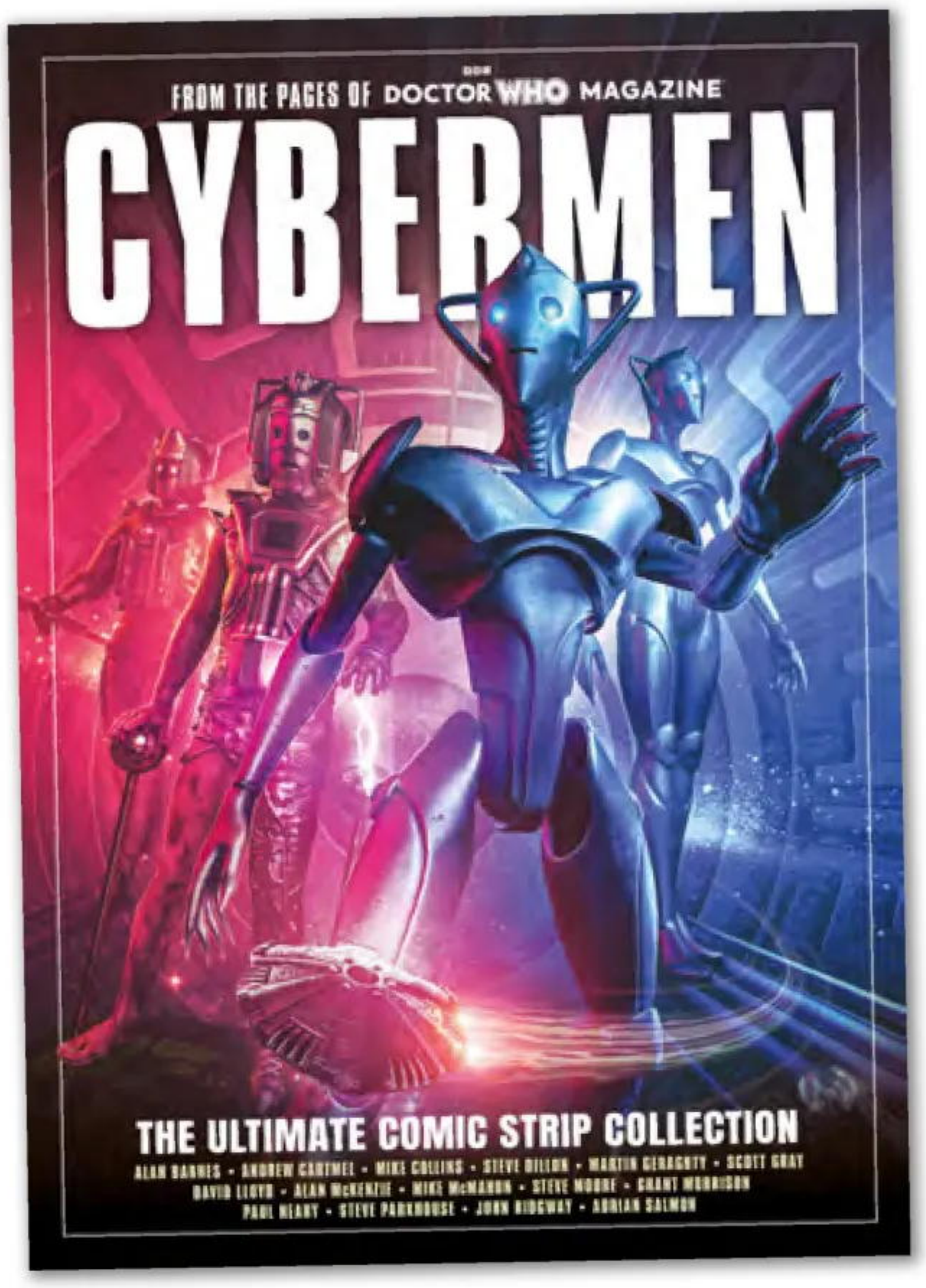


A new collection containing every Doctor Who Magazine comic strip featuring the Cybermen is set for publication this September.

Cybermen: The Ultimate Comic Strip Collection includes two digitally restored stories that originally appeared as back-up strips in *Doctor Who Weekly*: *Deathworld* and *Black Legacy* – neither of which have been collected before – plus the complete run of *The Cybermen* by Alan Barnes and Adrian Salmon. Also included are *Throwback: The Soul of a Cyberman*, *Ship of Fools*, *Junk-Yard Demon*, *Exodus/Revelation!/Genesis!*, *The World Shapers*, *The Good Soldier*, *Junk-Yard Demon II*, *Unnatural Born Killers*, *The Company of Thieves*, *The Glorious Dead* and *The Flood.*

The book also features commentaries and behind-the-scenes information on many of the stories, including new pieces by comic-strip editor and writer Scott Gray and comic-strip historian Paul Scoones.

Cybermen: The Ultimate Comic Strip Collection is on sale 1 September, price £34.99. Customers who pre-order from *panini.co.uk* will also receive an exclusive free print of Anthony Lamb's cover artwork, while stocks last.


FROM THE PAGES OF DOCTOR WHO MAGAZINE
CYBERMEN
THE ULTIMATE COMIC STRIP COLLECTION
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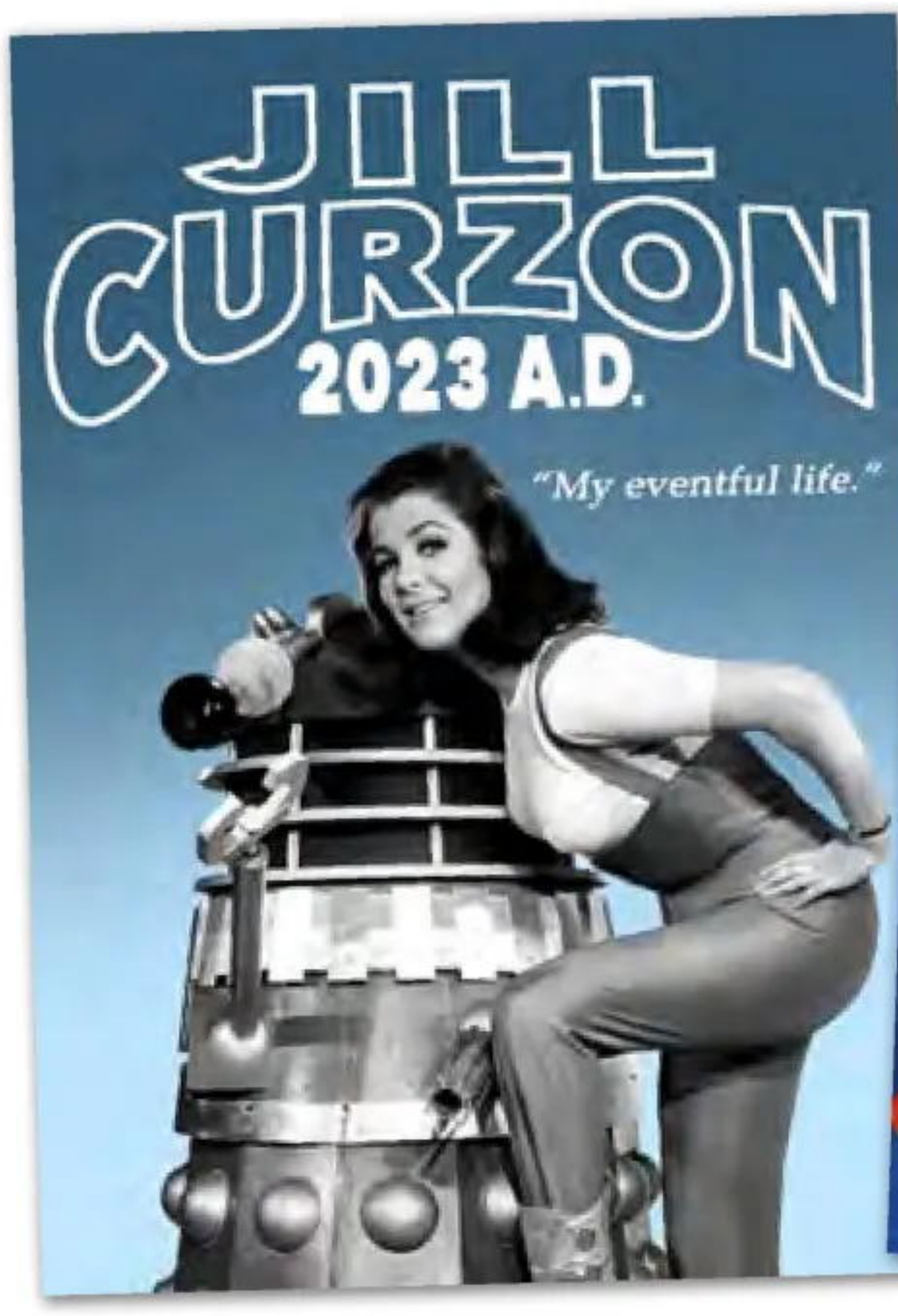
DAVID LLOYD • ALAN McKENZIE • MIKE McMAHON • STEVE MOORE • GRANT MORRISON
PAUL NEARY • STEVE PARKHOUSE • JOHN RIDGWAY • ADRIAN SALMON


JILL CURZON
2023 A.D.
"My eventful life."

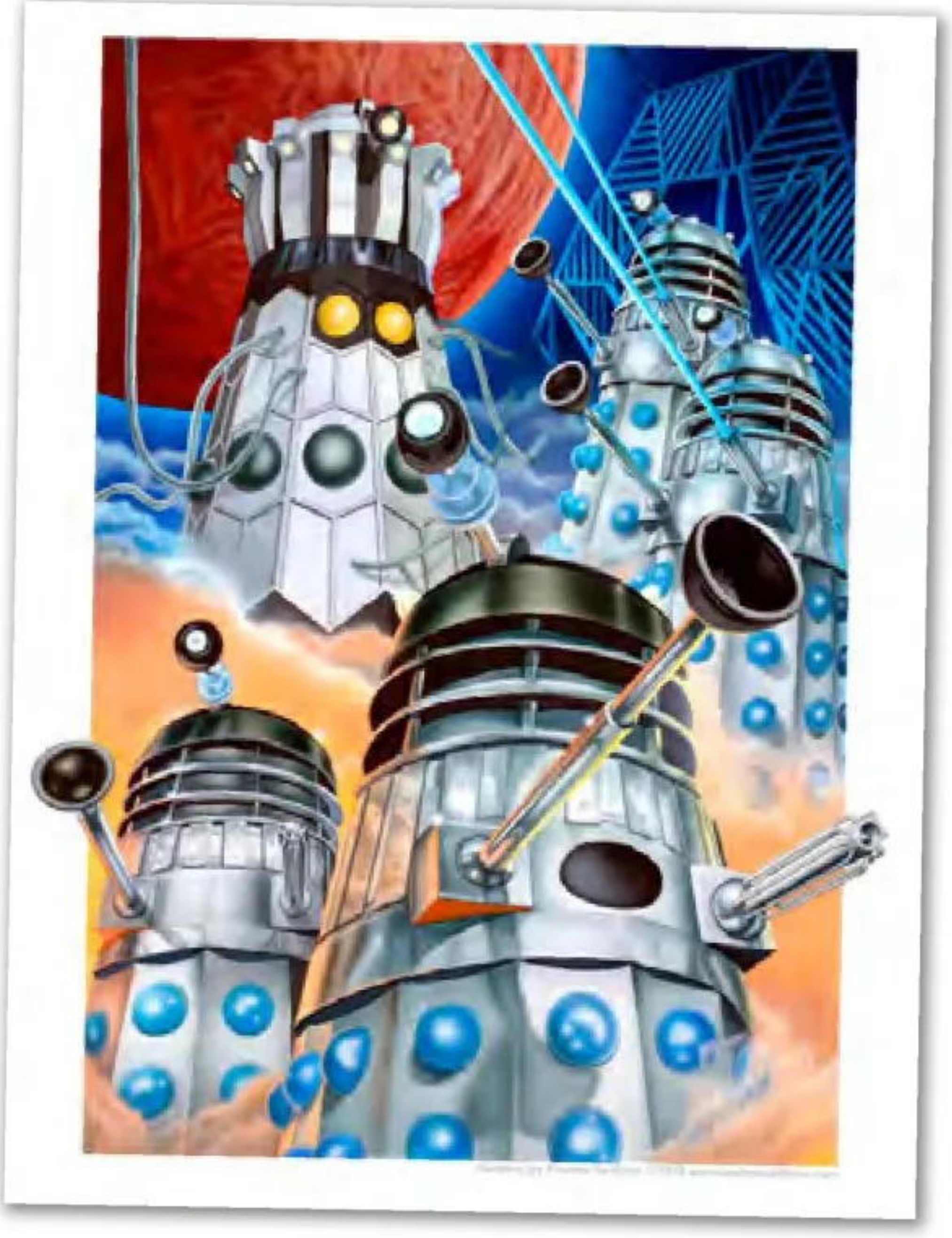
ILLUMINART
THE DOCTOR WHO ART OF ANDREW SKILLETER
THE ULTIMATE COLLECTION
2
DOCTOR WHO
60th ANNIVERSARY
1963 - 2023

Curzon and Skilleter

Two new books of interest to *Doctor Who* fans are on the way from independent publishers.

Jill Curzon 2023 A.D: My Eventful Life is an autobiography by the actress who played Dr Who's niece, Louise, in the 1966 film *Daleks' Invasion Earth 2150 A.D.* She also appeared in such TV series as *The Champions, The Saint*, *Not Only... But Also, Adam Adamant Lives!* and many more. Visit *candy-jar.co.uk* for details.

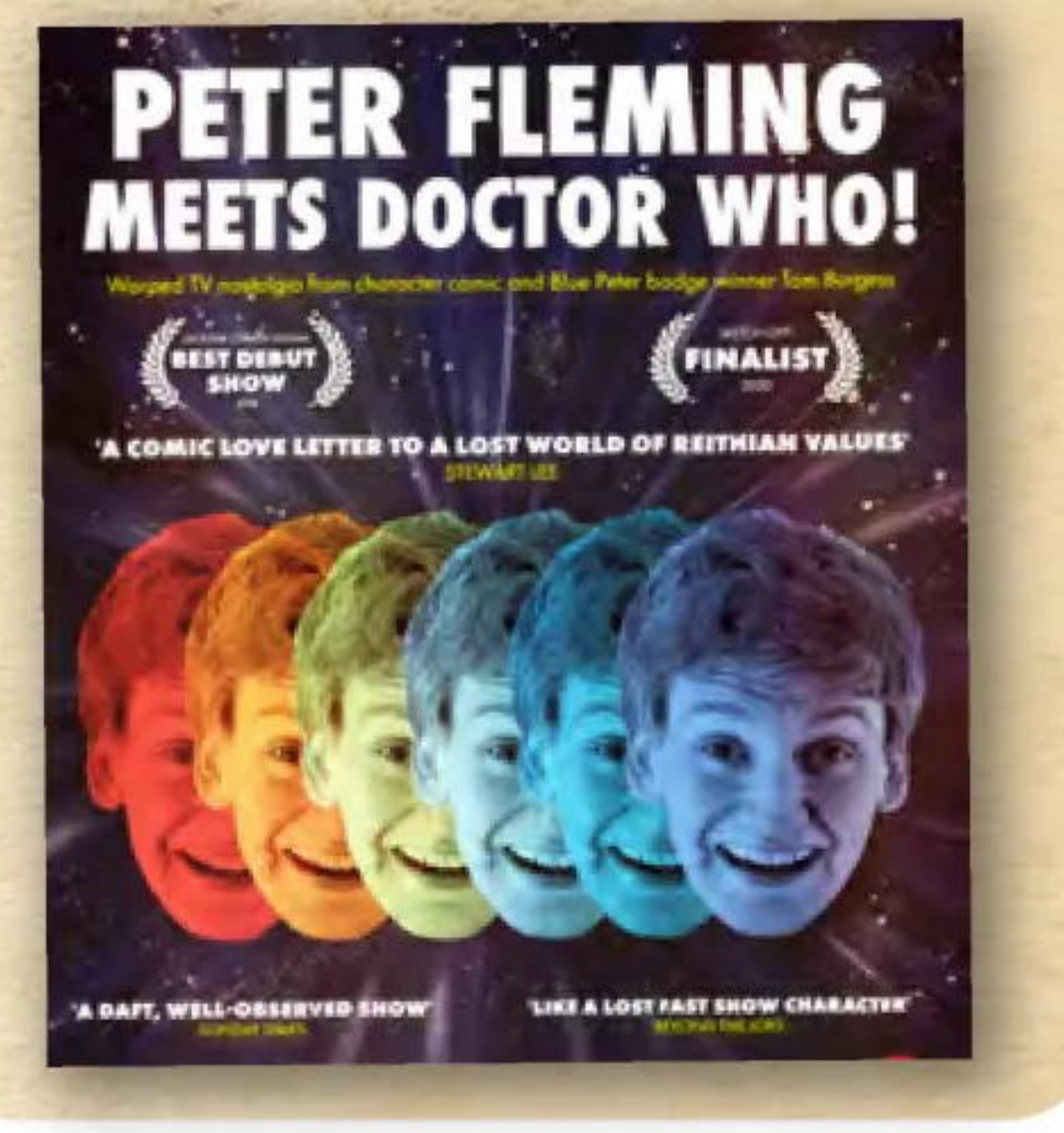
Meanwhile, acclaimed *Doctor Who* artist Andrew Skilleter, whose work adorned the covers of Target Books in the 1980s, has produced a second volume of collected illustrations. *Illuminart 2* will be published in early September and contains Target and BBC VHS covers, as well as previously unpublished and unseen artwork. Visit *andrewskilleter.com* for more.



One-man Show

Peter Fleming Meets Doctor Who! is a character-comedy hour in which Peter Fleming (played by Tom Burgess), a fictional pioneer of BBC Children's programming, recounts his encounters with *Doctor Who* throughout the 'classic' run. It's described as "a love letter to the series, and the experience of becoming a young fan in the 'Wilderness Years'."

The show will be performed at the Edinburgh Fringe on Saturday 26 August, Bath Komedia on 11 September, Aberystwyth Comedy Festival on 1 October and Manchester's XS Malarkey on 21 November.


PETER FLEMING
MEETS DOCTOR WHO!
BEST DEBUT SHOW
FINALIST
'A COMIC LOVE LETTER TO A LOST WORLD OF REITHIAN VALUES'
STEWART LEE
'A DAFT, WELL-OBSERVED SHOW'
'LIKE A LOST FAST SHOW CHARACTER'

Baker on Vinyl

Demon Records is to release a box set of Fourth Doctor adventures on vinyl, limited to just 600 copies, each containing a print signed by actor Tom Baker.

Included in *The Tom Baker Record Collection* are *Genesis of the Daleks*, the 1979 album version of the 1975 TV story, *Doctor Who and the Pescatons*, a story first released as an LP in 1976, *Exploration Earth: The Time Machine*, an adventure specially produced by BBC Schools Radio in 1976, and *State of Decay*, the 1982 audiobook adaptation of the 1980 TV adventure.

The collection also features a selection of BBC radio interviews with Tom Baker conducted in the 1970s and 80s. *The Tom Baker Record Collection* will be released on 15 September and is available to preorder now from online retailers.

The Final Poll

Over the last few months, you've been ranking your favourite *Doctor Who* adventures in our 60th-anniversary polls. Now it's your chance to help decide the ten best stories of all time!

A total of 37 stories have made it through to the final round – the top three stories from each Doctor, plus the 1996 TV movie (the only Eighth Doctor adventure on TV).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Out of the 37 stories, you can pick just five. There's no marks-out-of-ten or order of preference – simply pick which five are, in your opinion, the very best of the best. And obviously, no multiple entries please!

DOCTOR WHO MAGAZINE
SO CLOSE YOU CAN
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MISTRESS OF CHA
HUNTERS OF THE BURNING STO
DALEKS
THE ULTIMATE COMIC STRIP COLLECTION
DOCTOR WHO CHRONICLES
1963-64
2007

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Galaxy Forum

Your views on the world of *Doctor Who*...

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Email: dwm@panini.co.uk **or post on X to:** @DWMtweets

This issue, **Doctor Who Magazine** reveals how the Twelfth and Thirteenth Doctors' stories have fared in our 60th-anniversary polls...

TWELVE AND THIRTEEN

JASON SHRON CANADA

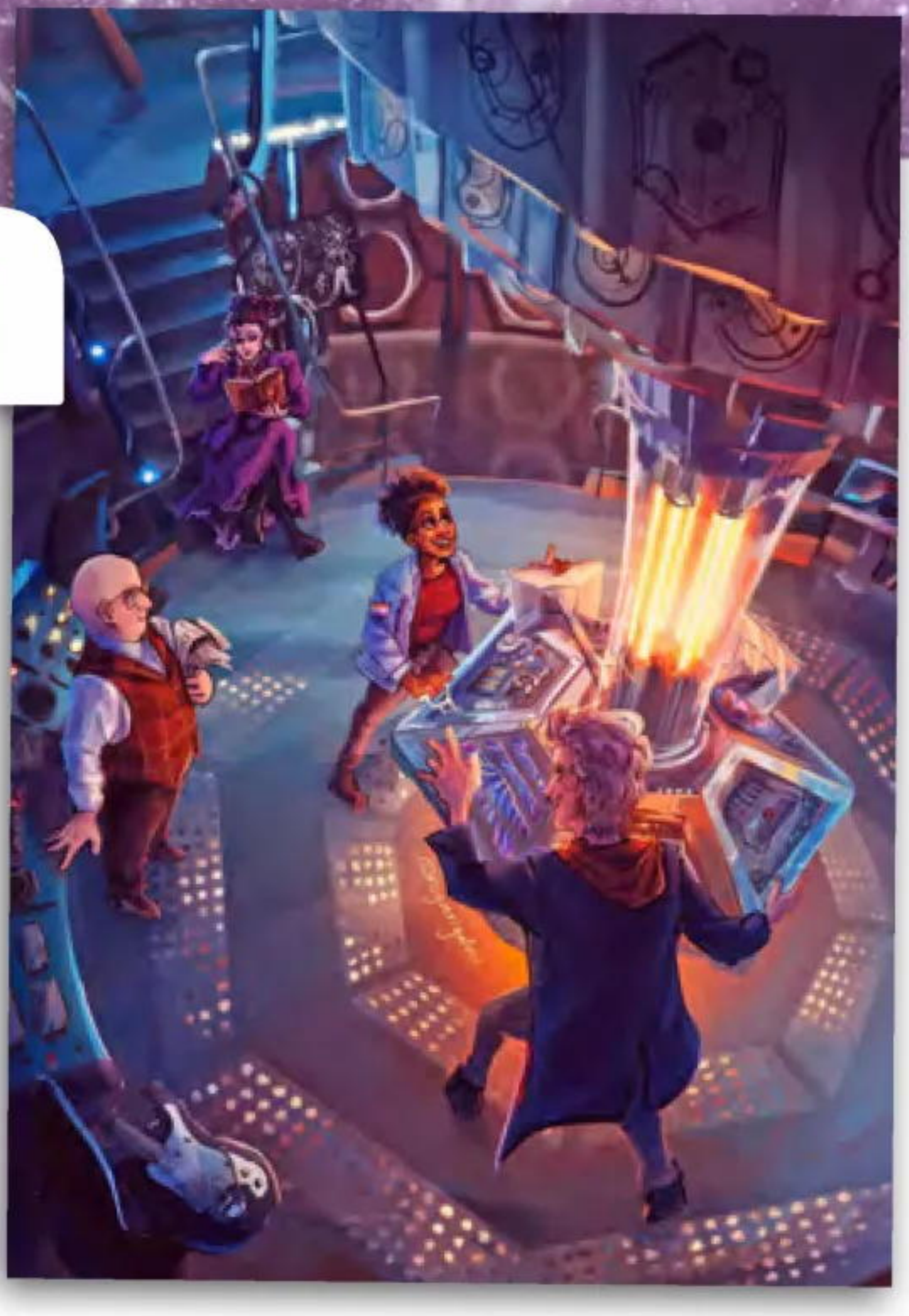
When I first saw the 1966 story *The Tenth Planet* in 1989, I was 14 years old and watching a fifth-generation snowy VHS copy. I was terrified. The fact that the bandaged Mondasian Cybermen spoke through a haze of videotape fuzz made them even more scary. I thought nothing could match that experience until I saw 2017's *World Enough and Time/The Doctor Falls*.

This was finally a story that reflected the true horror of the Cybermen in all their Gothic, machine-age glory. The creaky costumes that were held together with Sellotape in 1966 became the broken, half-human remnants of the desperate Mondasian people so chillingly portrayed in 2017. As a lifelong Cybernerd, I believe that *World Enough and Time/The Doctor Falls* is the greatest Cybermen story ever told on television. I think I need to go watch it again...

The Doctor (Peter Capaldi) has a poignant encounter in *World Enough and Time* (2017).

KRIS M EMAIL

World Enough and Time/The Doctor Falls are not just my favourite Twelfth Doctor episodes, but my favourite episodes of *Doctor Who* (or even all television) of all time! I adore the Series 10 TARDIS team so much [the Doctor, Bill and Nardole], and seeing their character arcs come to fruition in those episodes has always been so moving. I'm also really fond of *Knock Knock*! Bill and the Doctor have such a fun dynamic. I wish had a time-travelling professor that could transport all of my luggage for me when I moved!

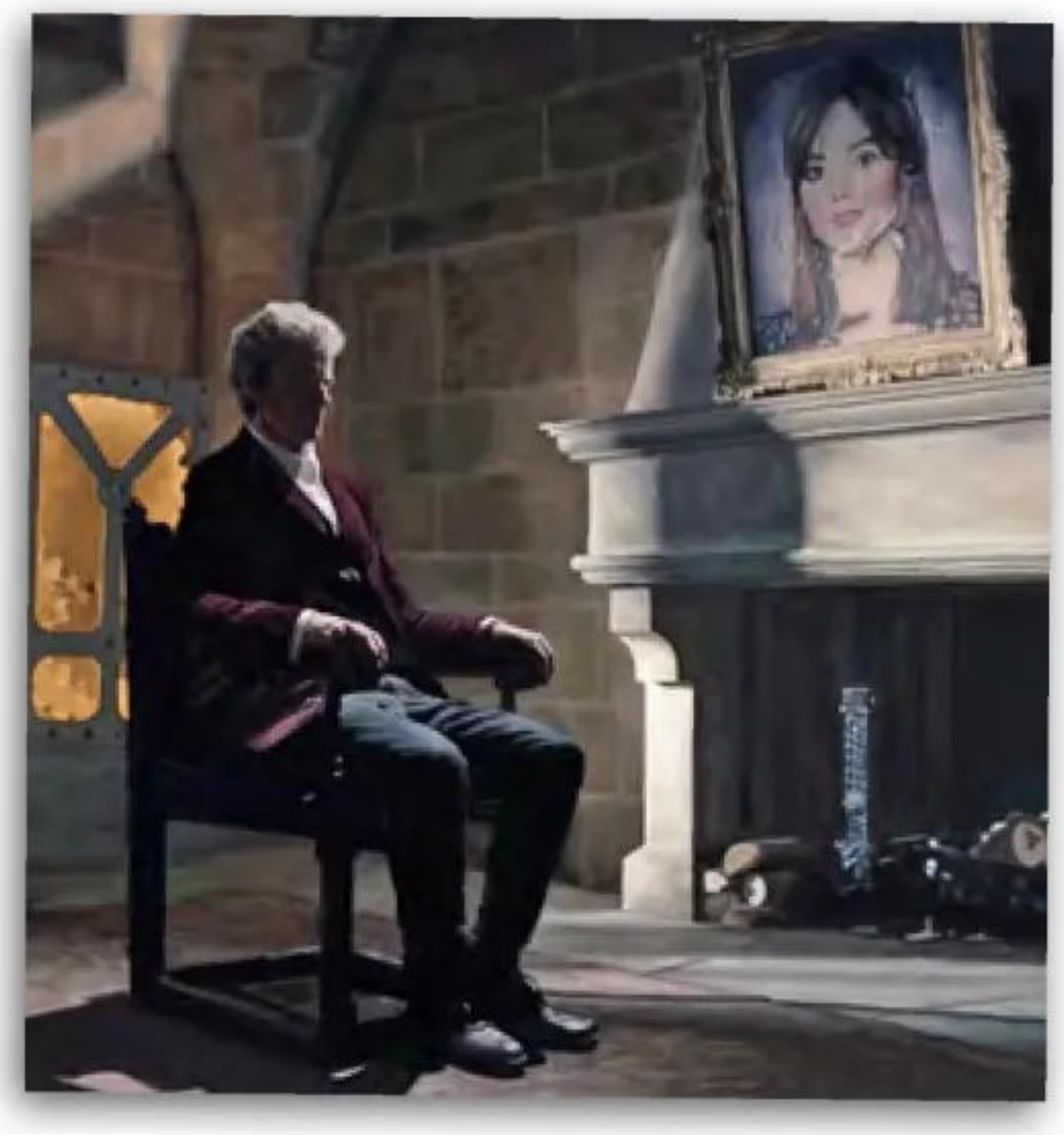

World Enough and Time/The Doctor Falls by Kris M.

EMMA GODDARD EMAIL

Heaven Sent is the highlight of *Doctor Who* for me. A masterpiece. Pure poetry. Peter Capaldi is phenomenal, every single shot is perfection, and Murray Gold is a musical genius. I remember after watching it, I immediately went on social media to say that I thought I'd just watched the best *Doctor Who* episode I'd ever seen, to throw all the awards at Peter, and to thank writer Steven Moffat. (I'd like to add I would have thrown all the awards at everyone involved!) I was completely in awe of what I had just watched.

In 2018 I was lucky enough to meet Steven and tell him how much I loved *Heaven Sent* and that nothing would ever top it, to which he said "Never say never." Well, five years on, and *Heaven Sent* remains the best thing I have ever seen, and I doubt that will ever change.

You can't talk about *Heaven Sent* without mentioning its metaphor for grief and loss. The Doctor's own loss and the predicament that followed – trapped in his own bespoke torture chamber – is such a powerful metaphor for real-life loss and fighting your way out of the cycle of grief. It deeply resonates with me, having already been through this situation in my own life. It's not only a haunting story, it's one of hope. The


Heaven Sent by Emma Goddard.

STAR LETTER

JAMES HAWKINS LEEDS

I grew up with *Doctor Who*, from discovering it on UK Gold at age seven to meeting the Ninth Doctor on BBC One at age nine, until I started to fall away from *Doctor Who* towards the end of Matt Smith's era. It wasn't the show's fault, but I just felt that it wasn't being made for me anymore. I had left home to move away to university, and I was struggling with my mental health on a daily basis. I won't go into details, but it wasn't great.

Nothing was able to shock me out of my own mind, until *Deep Breath* aired in 2014. I watched the episode out of curiosity more than anything else – I'd enjoyed Peter Capaldi's performance in *The Thick of It* and was interested to see what he would bring to the Doctor. I'm so glad I did.

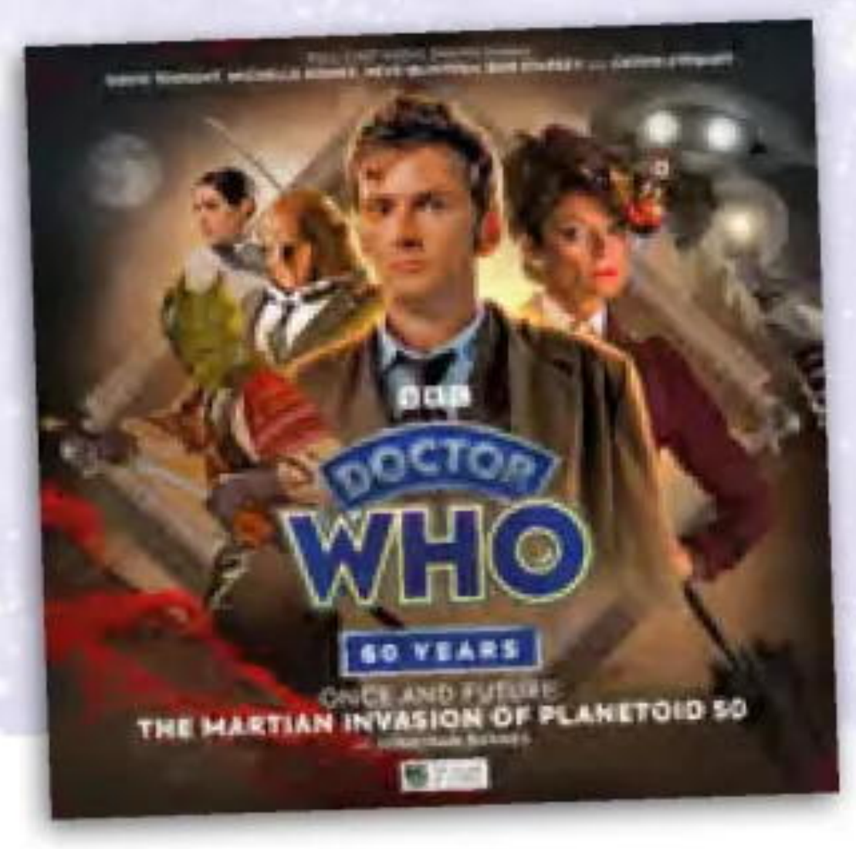
Clara (Jenna Coleman) and the Doctor (Peter Capaldi) in the first Twelfth Doctor adventure, *Deep Breath* (2014).

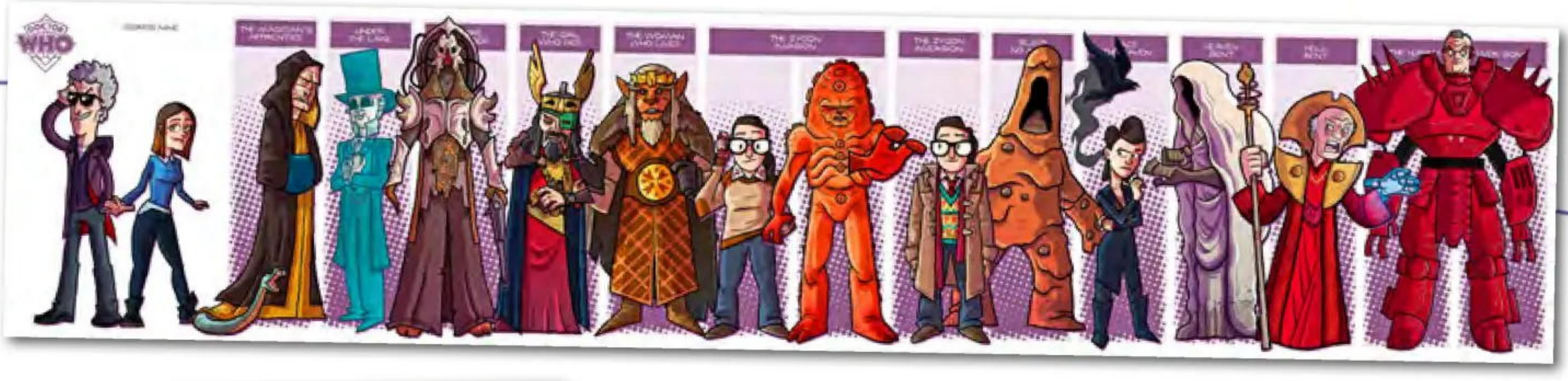
Doctor Who was appointment viewing once again. Every week, no matter what I was meant to be doing, I made myself available on a Saturday evening to watch live (or as close to live as possible).

Even now, almost ten years later, at 28, Peter Capaldi's era is the first thought I have when I'm having a bad day and need a pick-me-up. Peter Capaldi *is* Doctor Who, and will always be 'my' Doctor. There's a spark to be found in every single one of his stories, thanks in no small part to the excellent performance he puts in.

Doctor Who is by no means a one-person show, but Peter Capaldi as the Doctor gave me direction, inspiration and joy. He saved my life in more ways than I can mention, and I am eternally grateful for his era of the series.

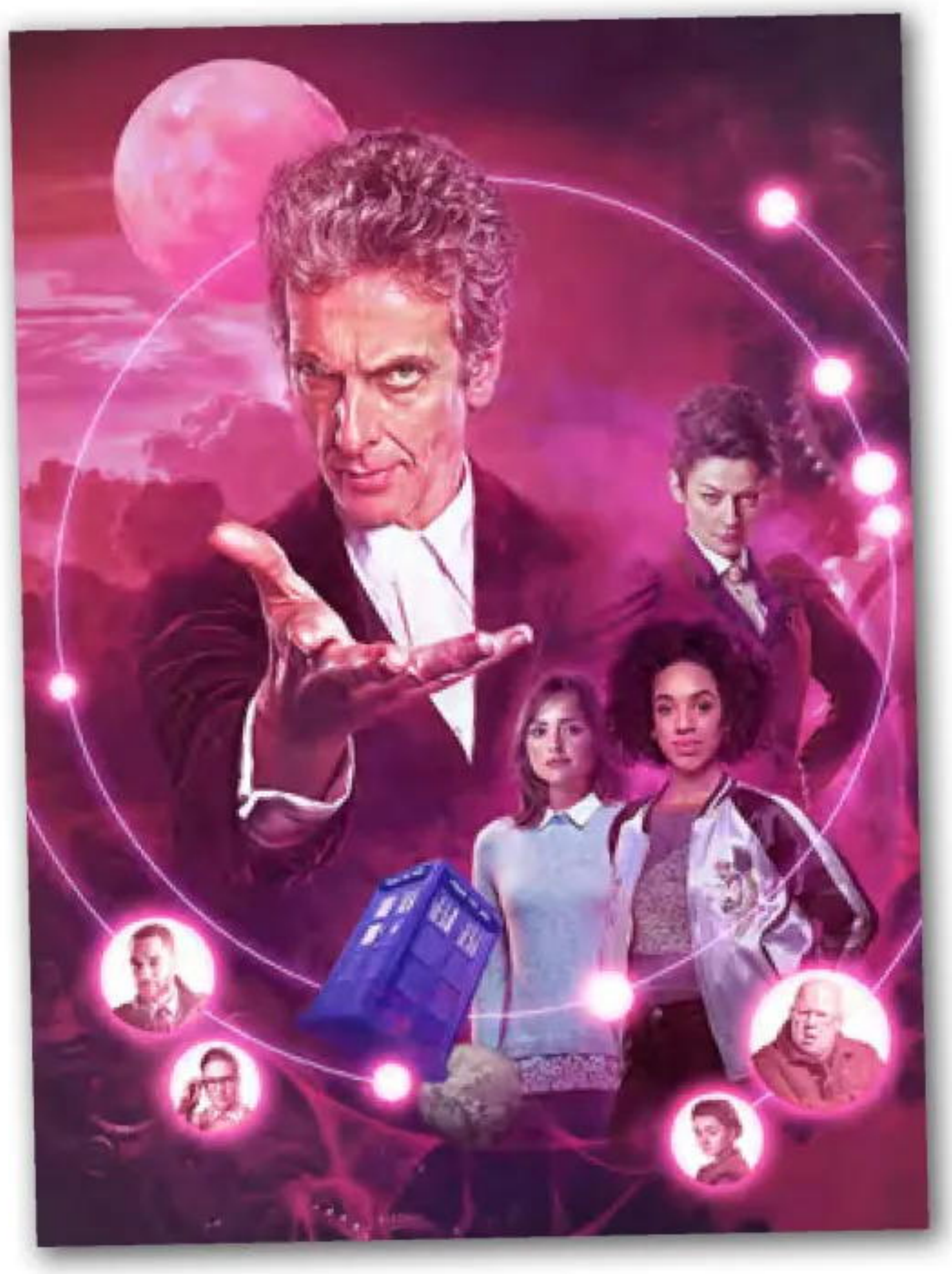
James' letter wins him a CD copy of the new audio adventure *The Martian Invasion of Planetoid 50*, starring David Tennant as the Doctor. It's available to preorder from *bigfinish.com* price £10.99 (CD plus digital) and £8.99 (digital only).





DOCTOR WHO
THE MAGICIAN'S APPRENTICE
UNDER THE LAKE
THE GIRL WHO DIED
THE WOMAN WHO LIVED
THE ZYGON INVASION
HEAVEN SENT
HELL BENT

Memorable characters the Doctor met in Series 9, by Robert Sienicki.



Twelfth Doctor Adventures by Tom Newsom.

montage at the end still gives me goosebumps. Whenever I watch the episode, I have to immediately rewatch the montage section.

I have a tattoo on my arm with the words "the first second of eternity" and an image of a bird in flight. It sums up the episode for me: never let life get you down and never give up.

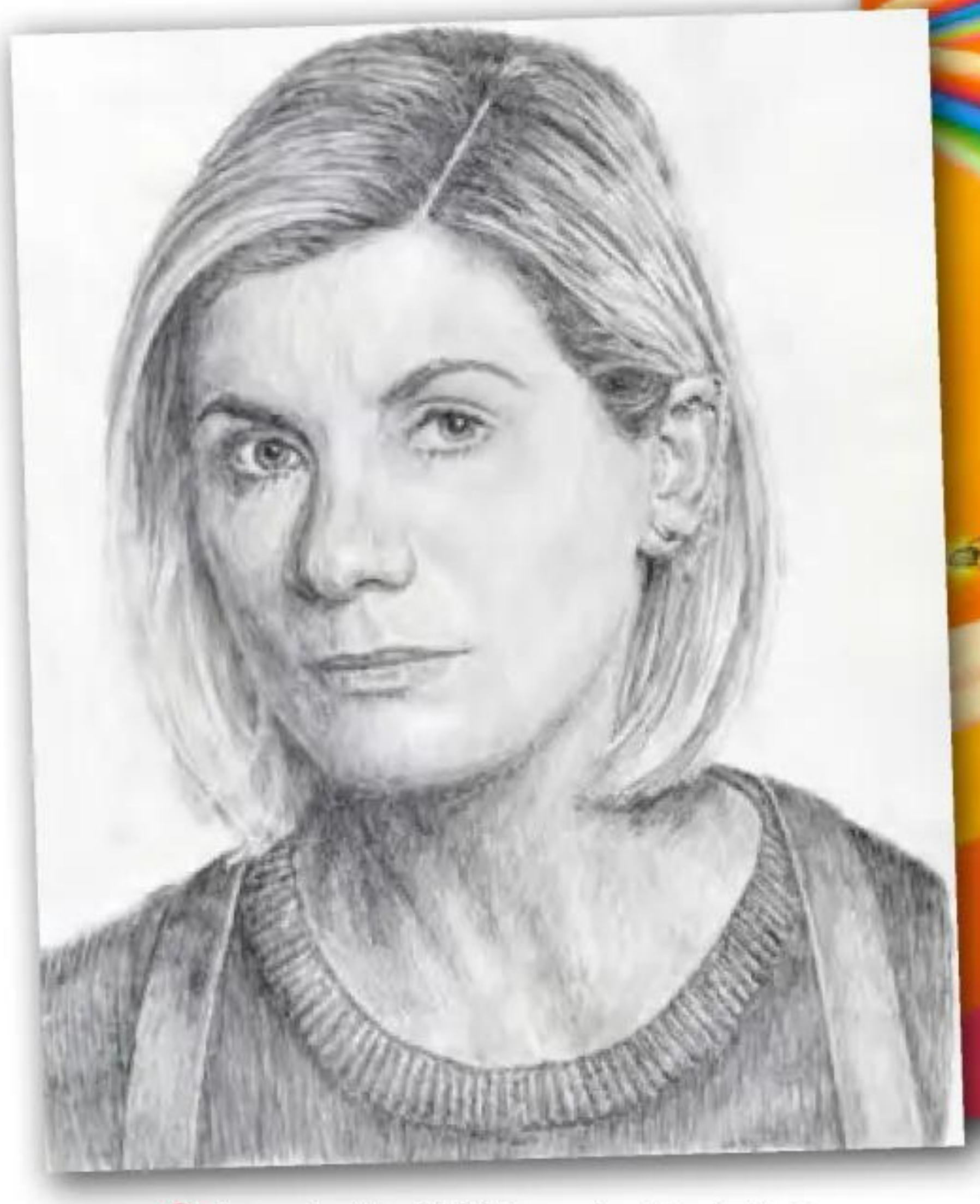
HUGH (18)
MELBOURNE

Growing up autistic in a neurotypical environment has been really difficult, especially when that environment wasn't always supportive. *Doctor Who* was that escape that I could always run to.

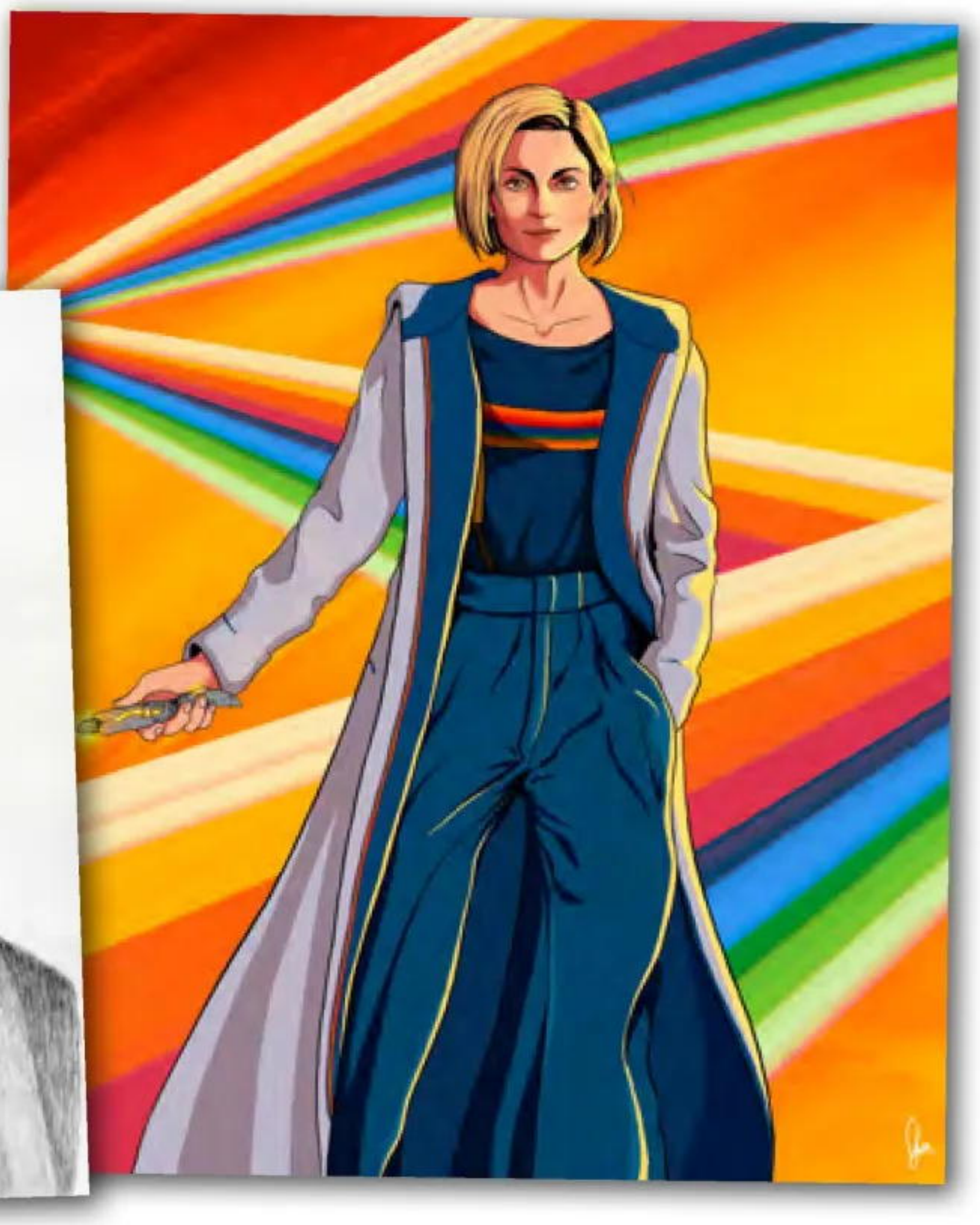
From ages nine to 12 (2014-17) I remember ducking behind the covers as the ominous 'creature under the bed' knocked on the doors of a space station, or as the Twelfth Doctor and Clara were pursued by ghosts through the dimly lit corridors of an underwater base. It was a fantastic escape each week, each story bringing something new!

Then from ages 13 to 17 (2018-22) came the Thirteenth Doctor's era, which I particularly adored for its blend of old and new aspects; the 'classic' era combined with the grand worldbuilding 'Timeless Child' arc and the Fugitive Doctor/Division mystery! I love all three of Jodie Whittaker's series for their massively varying approaches, but it is 2021's Series 13 and the 2022 Specials which have a particular place in my heart.

They all aired through a tough period of adjustment. After two years of the pandemic lockdowns, it took just over a year to properly feel like life was getting back to normal, and those nine episodes really helped. Both these eras mean the world to me, so thank you to all those involved in their production. →

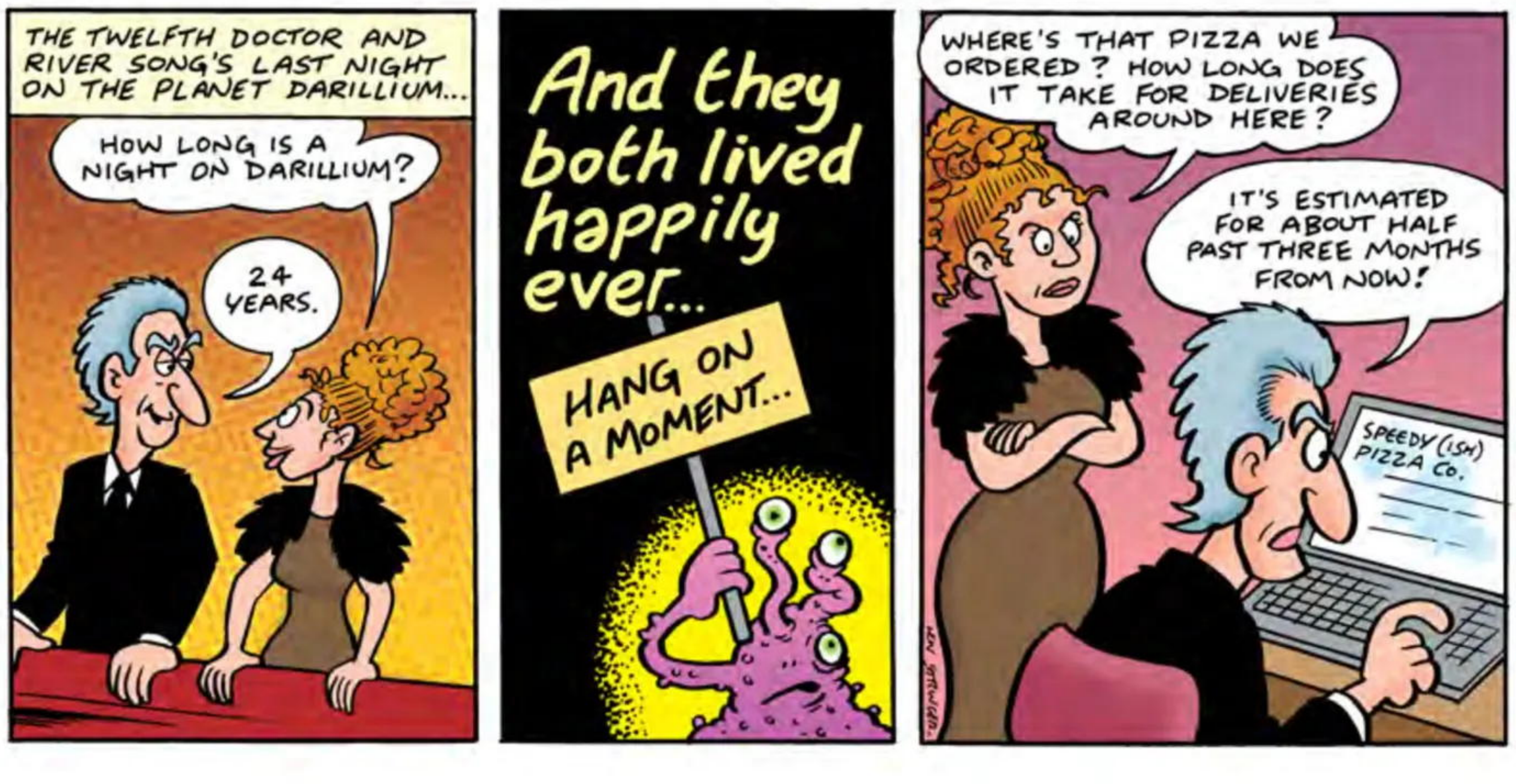


A portrait of Thirteen by Mark Patterson.



The Thirteenth Doctor by Mattia Contini.

The Daft Dimension BY LEW STRINGER



THE TWELFTH DOCTOR AND RIVER SONG'S LAST NIGHT ON THE PLANET DARILLIUM...
HOW LONG IS A NIGHT ON DARILLIUM?
24 YEARS.
And they both lived happily ever...
HANG ON A MOMENT...
LEW STRINGER
WHERE'S THAT PIZZA WE ORDERED? HOW LONG DOES IT TAKE FOR DELIVERIES AROUND HERE?
IT'S ESTIMATED FOR ABOUT HALF PAST THREE MONTHS FROM NOW!
SPEEDY (ISH) PIZZA Co.

WHO TUBE

This issue's selection of *Who*-related videos...

The official BBC video revealing the Fourteenth Doctor's sonic screwdriver in all its glory! Go to: ***tinyurl.com/Sonic14th***

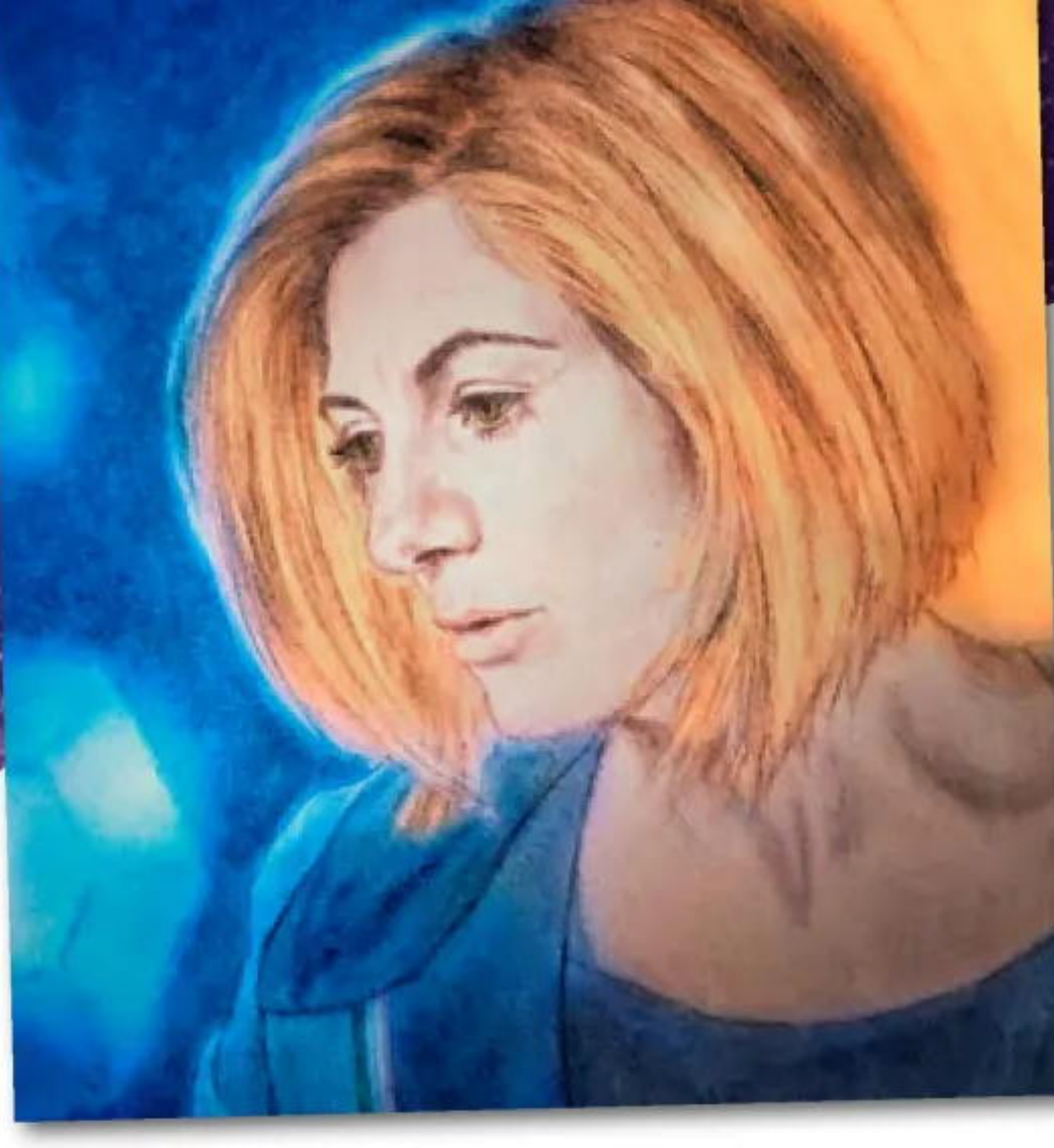
Rolling Stone magazine talks to Fifteenth Doctor Ncuti Gatwa about *Barbie*, *Doctor Who* and David Tennant. Go to: ***tinyurl.com/RollingNcuti***

As part of the massive publicity campaign for the *Barbie* movie, the TARDIS was painted pink! Go to: ***tinyurl.com/BarbieTARDIS***

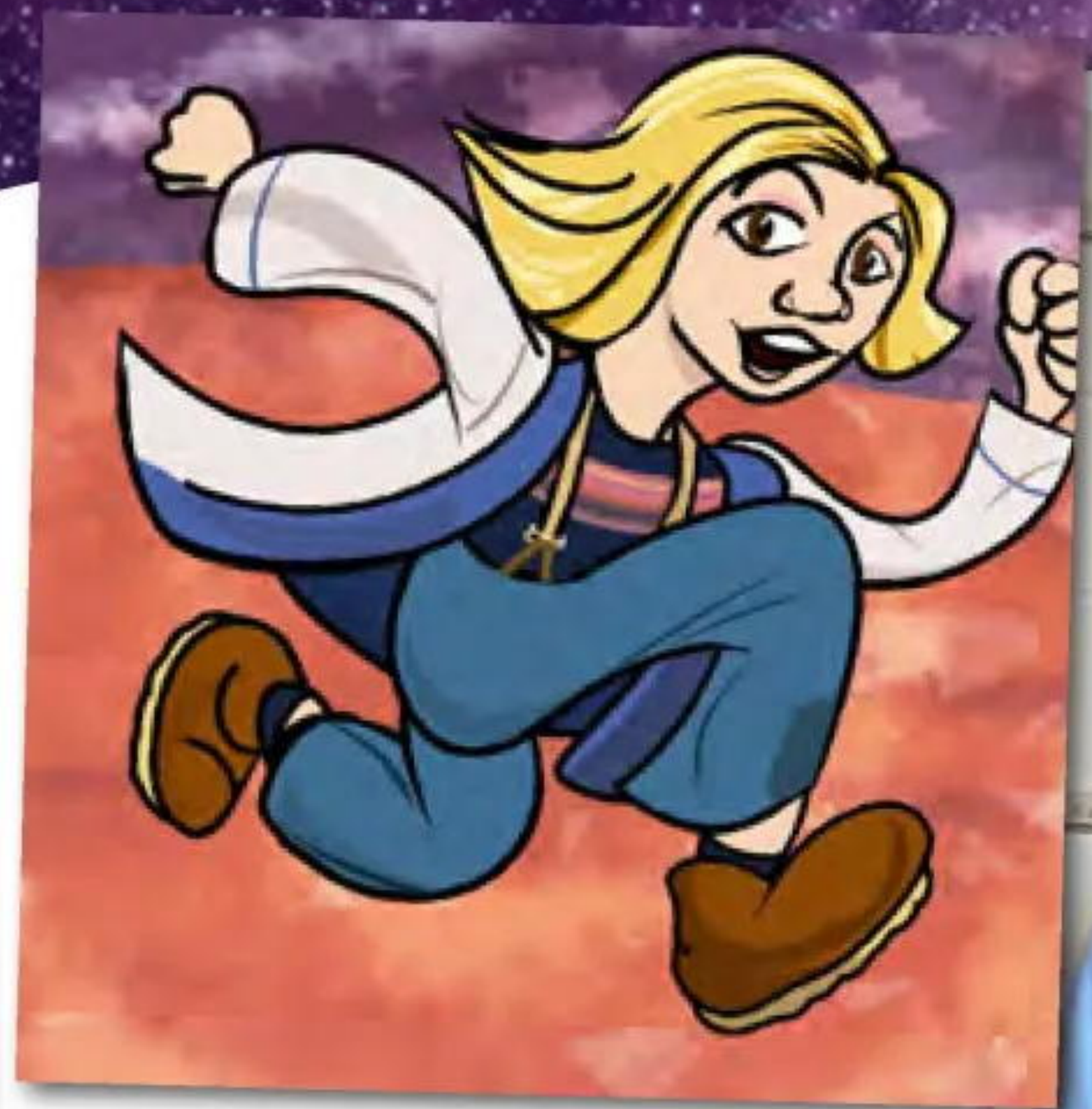
Making
The Passenger

Go behind the scenes with Janet Fielding, Sarah Sutton and the crew of *The Passenger*, the trailer made to promote *The Collection: Season 20*. Go to: ***tinyurl.com/Season20Trail***

An animated trailer for *Travel in Hope*, a new box set of audio adventures starring Christopher Eccleston as the Doctor. Go to: ***tinyurl.com/NinthDocHope***



The Thirteenth Doctor by Moria O'Brien.



Thirteen on the run, by Sean Bradshaw.

Village of the Angels
Rachel

Rachel and her dad, with some of Rachel's *Doctor Who* artwork.

ON X...

@hughesjg Gotta love the Tenth Doctor poll results. This incarnation's top two stories are *Blink*, in which he barely appears, and *Human Nature*, in which David Tennant doesn't actually play the Doctor for 90 per cent of the story!

@sophiecowdrey Biggest thanks to Simon Guerrier and **DWM** for letting myself and @aledspicture gush about the wonderful and often overlooked world of graphics for telly in **DWM** 593!

@lilJCox2 Do you think we'll see the new sonic make an appearance in **DWM**'s *Liberation of the Daleks* comic strip, or see the Doctor piece it together in *The Star Beast*? Or will he just have it when we see him on screen?

@anghelides *Liberation of the Daleks* by Alan Barnes, with its art by Lee Sullivan, colours by James Offredi and lettering by Roger Langridge, was beautifully conceived and executed in **DWM** 593. Two things on page one alone made me grin with delight!

ANDREW CURNOW EMAIL

I'm a sucker for a 'post-regeneration' story, and both *Deep Breath* and *The Woman Who Fell to Earth* score very highly with me. I love it when *Doctor Who* feels 'brand new', and both of those stories do that. Then there's the Capaldi Cyber epics, *Spyfall*, *Flux*... But amongst all the 'big hitters', there are a couple of smaller-scale, self-contained stories that I'm especially fond of.

One is *Kill the Moon*. Although it's a bit bizarre for the Doctor to suddenly disappear and leave the humans to it, it's a story that has a lot going for it. I especially like the (based on the letters of the time, controversial) decision to claim the Moon is a giant egg. It reminded me of being eight and reading *The Cave Monsters* book, and having my mind blown by the fact that it meant that in every *Doctor Who* story set on Earth, from *The Aztecs* to *The Hand of Fear* to *Frontier in Space* (even in *100,000 BC*), beneath where the characters are standing there are Silurians sleeping. In an instant the version of 'our' world in *Doctor Who* is fundamentally different, and I feel the same about the egg. It means that in every story where the Moon is seen, and especially every story where the Doctor is up there (*The Moonbase*, *The Seeds of Death*), beneath where the characters are standing there's a giant creature growing. Mind blown (again)! I love that *Doctor Who* in the 'modern' age is still daft/brave/reckless enough to do that.

The other overlooked gem (IMO of course) is *The Tsuranga Conundrum*. In a very unusual 'twist' the jeopardy and peril isn't down to evil alien invaders or mad scientists, it's simply the Pting following its animal nature. It's a good character piece, for the regulars and the guests, and really showcases Jodie as the seasoned traveller, mentioned in history books and also staying to honour the dead at the very end. It only loses a mark for what I would call a 'cheating' title, because it's far less intriguing once you know *Tsuranga* is just the name of the spaceship.

The Pting in *The Tsuranga Conundrum* (2018).

BILLIE EMAIL

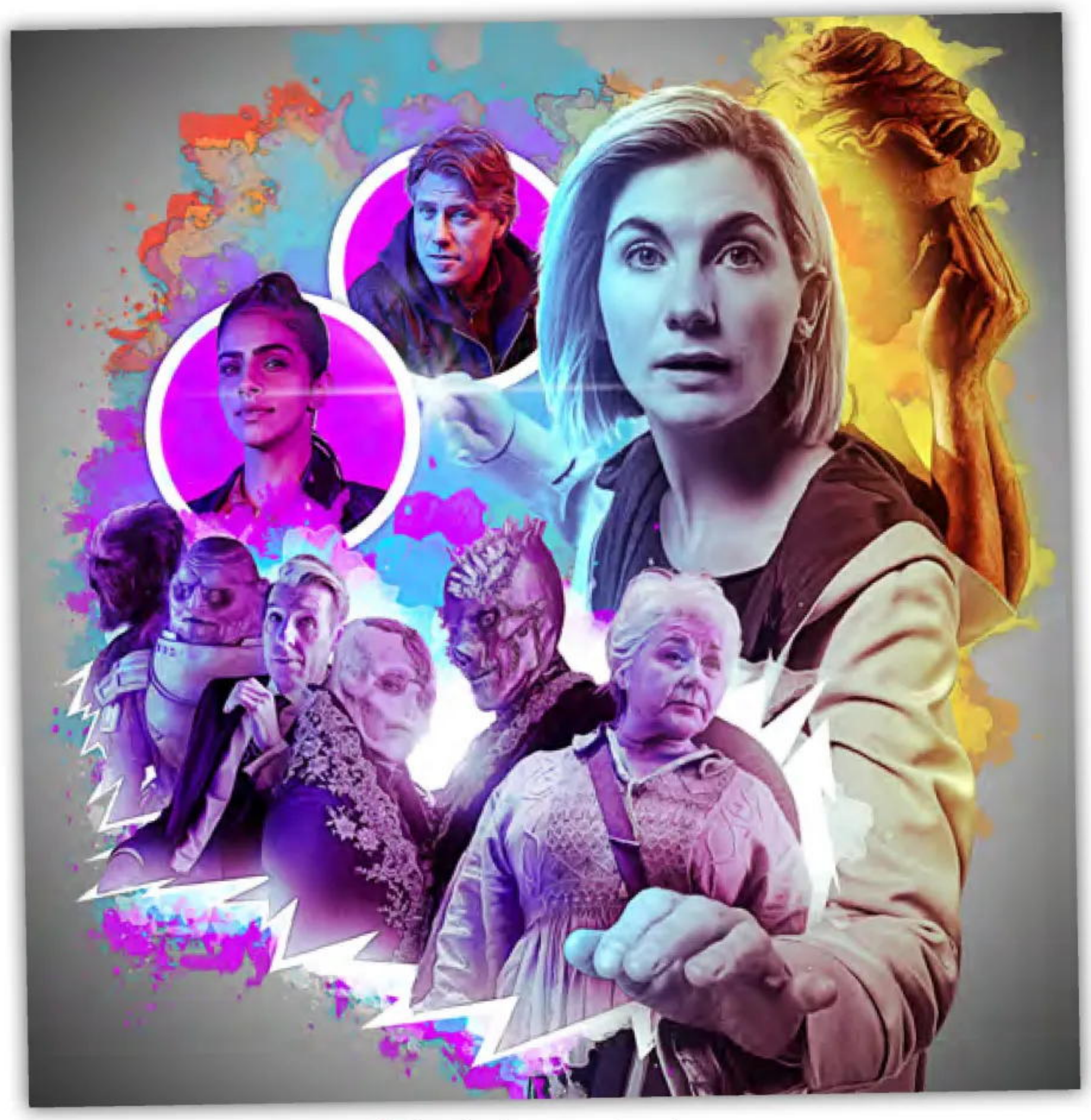
One of my favourite comfort episodes of the Thirteenth Doctor's era is *Legend of the Sea Devils*. I remember growing up watching a couple of Sea Devil episodes with my dad, so when I heard that they were returning with my favourite Doctor, I was so happy! Alongside that, the episode is just goofy, not too serious and all the things I love about *Doctor Who*. To top it off, we got the first on-screen romance between the Doctor and Yaz – something I can relate to, and had been rooting for since *Arachnids in the UK* in 2018.

I'm so thankful for the Thirteenth Doctor, because without her I wouldn't have met the most amazing group of friends, nor my girlfriend. It was so nice seeing a woman play the Doctor (a character I've adored since I was a tiny child, watching with my dad on weekends). I can't express how much the era means to me! I just feel so seen as a lesbian and a woman by this show, and I will always cherish that.

MARK DONALDSON EMAIL

I didn't see *The Tsuranga Conundrum* on broadcast in 2018, but after seeing the response on social media, I thought some sort of violent crime had been committed. Thankfully, upon watching it, I found it to be a very silly, very funny *Doctor Who* adventure of the old school.

The Pting achieves the cute/deadly ratio far better than the Slitheen ever did. I also suspect that if it was Tom Baker marching down the corridors after a hungry Pting, we may think of it more kindly in a slightly ironic *Nightmare of Eden*/*The Horns of Nimon* way. Can't wait to see Ncuti Gatwa land on the 'Planet of the Pting' in 2024! **DWM**



The Flux by James Courtier.

Billie and her friends cosplay as the Doctor.

Letter from the Showrunner

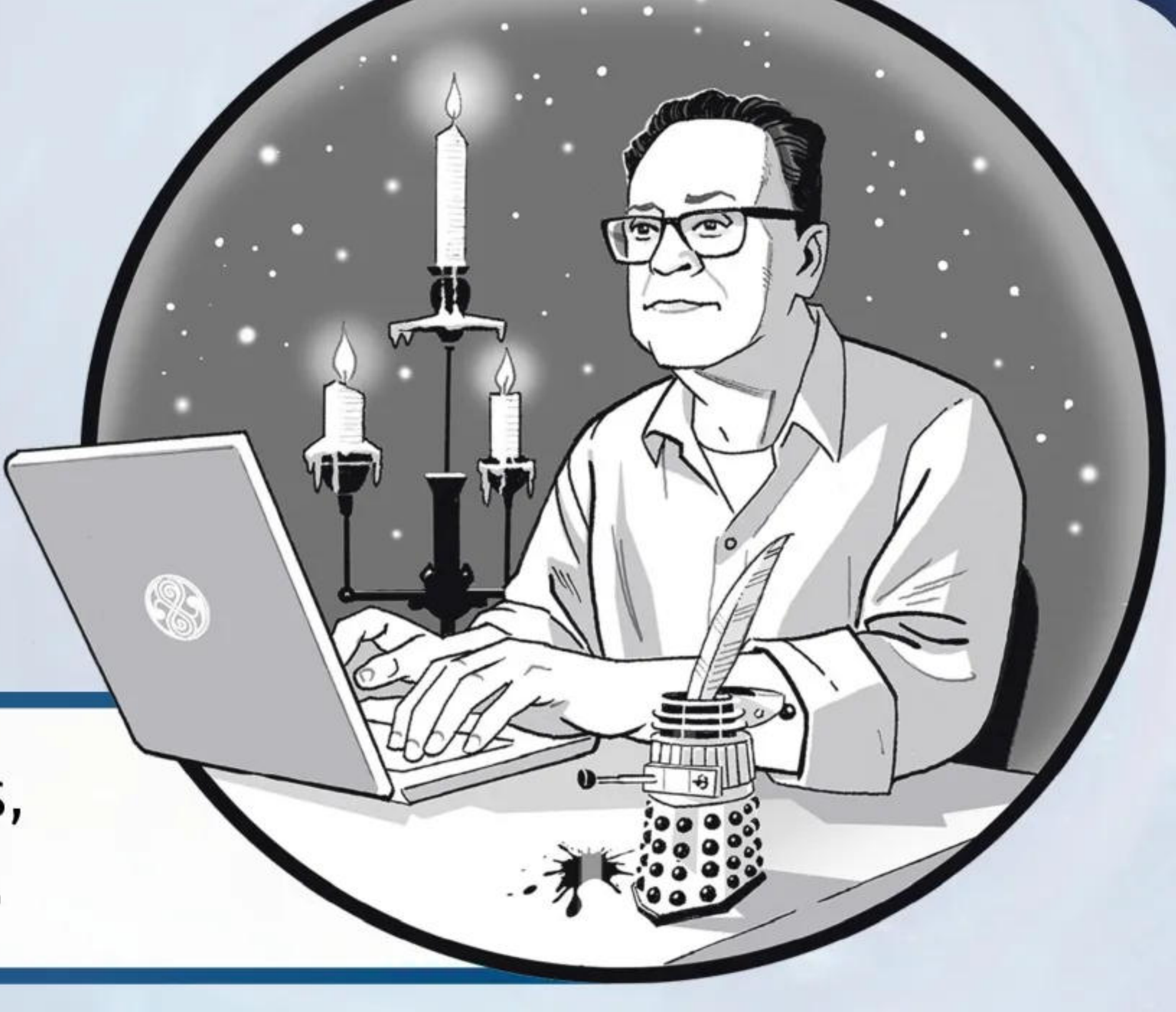


Illustration by Martin Geraghty

During the final shoot for the new series, **RUSSELL T DAVIES** sees a familiar face...

Closing down.

Season's end. The final hour.

It's been a mad old shoot, busy and nuts and hilarious and wonderful. But now it's time to pause. The lights go out over all six studios, *chunk, chunk, chunk*, that great big noise that stage lights make on film when they're turned off. (Do they really make that noise? I always ask for it, on TV, I sit in the final mix and if a light goes out, I say "Make it go *chunk!*" "It's a bedside lamp." "*Chunk!*")

The lights are still burning on just one set. The TARDIS.

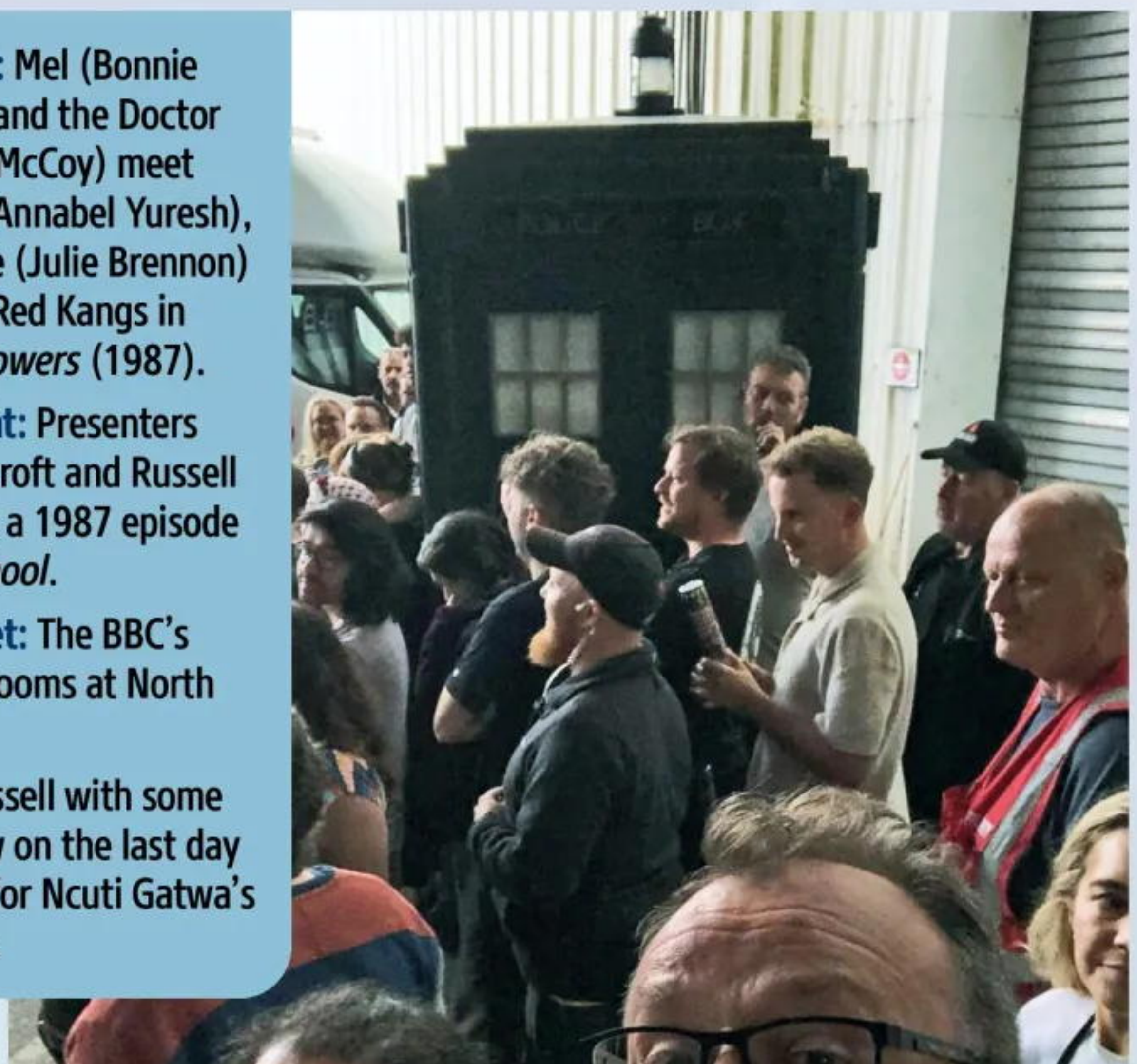
And there's Ncuti and Millie, acting their hearts out. It's not the last scene of the episode – I don't think I've ever shot a last scene last, or a first scene first. This one's a middle bit of the finale. But exciting! Everything is at stake! Enemies are being fought! Fight, Doctor, Ruby, fight!

I stand at the back of the studio. Millie catches my eye. We wave across the distance, but I don't step in. They're busy. Clock ticking. But around me, people are drawing in. Crew, office staff, actors. It's been a week of goodbyes – Yasmin Finney wrapped a few days ago, big hugs, see you soon – but it all comes down to this. The last scene. It's kind of a tradition, to go on set for the closing moments. Not a cast-iron tradition, cos sometimes the last scene is in a field at 2.00am, but if you can, it's nice to come and acknowledge the moment. Plus, there's a party tonight, that helps! So there are dozens and dozens of people, standing in the shadows off-set, bathed in the glow of the monitors. One more take. Jamie the director tells Ncuti to slide to the floor a little slower, or maybe faster, I'm too far away to hear.

Above left: Mel (Bonnie Langford) and the Doctor (Sylvester McCoy) meet Bin Liner (Annabel Yuresh), Fire Escape (Julie Brennon) and other Red Kangs in *Paradise Towers* (1987).

Above right: Presenters Chloe Ashcroft and Russell T Davies in a 1987 episode of *Play School*.

Above inset: The BBC's rehearsal rooms at North Acton.



Below: Russell with some of the crew on the last day of filming for Ncuti Gatwa's first series.

And there, to my right, Bonnie Langford! The Doctor's faithful companion, Mel, come to say goodbye (did I say, there's a party?). A hug. Some days I call her Bonnie, some days I call her Bonita, today I say, "Hello Bonsai." "Oh, I'm Bonsai, am I?" "Yes, like a tiny, beautiful shrub."

> "There they were. Doctor Who. *I was in the same room as* Doctor Who."

Then we hush, and watch the action – one more take, okay – and I look at Bonnie, and I think how funny this is. To be standing here with her. I consider the whole thing. Life. Careers. Choices. And in whispers, I tell her a story I've never told before.

Many years ago, I was cast as a *Play School* presenter. It didn't last, I recorded one episode, felt profoundly that I was on the wrong side of the cameras, and walked out of Television Centre saying "No thanks!" I chose to go back on the dole. God, you're cocky when you're young. But when I recorded my one and only episode, we rehearsed in the old North Acton rehearsal rooms. Famous, to a *Doctor Who* fan, as the site of rehearsals for our favourite show. I thought, I wonder...?

So *Play School* had a lunch break, and I went to the canteen, and sat down with my food, and...

There they were. *Doctor Who*. I was in the same room as *Doctor Who*. Oh my God. I could see them. Over there. Sylvester McCoy and Bonnie Langford – all smiles and energy – and a lot of young actors, all laughing and hooting and chatting. A bright bunch of fun. Even from a distance, I could tell; that's fun over there.

I didn't know then, that this was a rehearsal for *Paradise Towers*, and the young actors were Red and Blue Kangs. I only thought, that's *Doctor Who*. That's actual, real, genuine *Doctor Who* being made over there, and I'm over here. I'm in the wrong place. Oh, how I wished. How I wished with all my heart that I could be on that side of the canteen.

Then I went back to work on my one-and-only episode, and I tucked that moment away as a memory. A once in a lifetime thing.

But here I am now. With Bonnie. On the TARDIS. And... that's a wrap!

Whoops, claps, cheers, hugs, hooray! Lots of noise, and Phil Collinson makes a lovely speech, but really, I am smiling and thinking: 36 years. It took me 36 years to be on this set with Bonnie Langford as Mel, making brand new *Doctor Who*.

Go on. Make a wish. **DWM**

Production Diary

SCOTT HANDCOCK files a shorter-than-usual *Production Diary* this month, as filming on Ncuti Gatwa's first season as the Doctor draws to a close.

Monday 3 July

Production is always adapting and reacting to changes, even midway through filming, and today Geraint Harvard-Jones (1st assistant director on Block Five) issues a blue shooting schedule, updating the running order for the last two weeks.

Tuesday 4 July

In the Bad Wolf meeting room, Russell and the script team meet with a writer for the next season (who's spent seven hours travelling to Cardiff) and discuss a first draft script. Meanwhile, on Stage 3, Ncuti and Millie film a sequence that won't technically feature in either of our Block Five episodes, and an amended yellow schedule is issued.

Wednesday 5 July

Another writer meeting this morning, this time via Zoom as our writer's currently on the other side of the planet.

Friday 7 July

Writer meetings continue as we catch up with another developing storyline.

Sunday 9 July

A rare weekend shoot, this time hidden away at Wolf Studios, aboard the TARDIS.

Monday 10 July

Our final week of filming kicks off with one last day on location – this time at a coffee shop in Barry – before returning to Wolf Studios for a midnight wrap.

In the production offices, the script team gather for a meeting for the next season (a second draft script for our first block of filming), followed by the first executive producer viewing of the second Block Four episode from Ncuti's first season.

We also receive draft one of our first Block Two episode for next season.

Tuesday 11 July

The team meet with 'albert', an environmental organisation that works with the TV and film industry to help productions reduce their waste and carbon footprint.

On wrap, the behind-the-scenes team conduct a tour of the studio with Bonnie Langford.

Wednesday 12 July

A pink TARDIS materialises near Tower Bridge in London, coinciding with the *Barbie* premiere that evening.

Friday 14 July

It's the final day of filming on Ncuti's first season, but things aren't slowing down because work continues apace on his next one – including an afternoon Zoom with a writer temporarily out of the country, concluding with a crew photo outside Stage 6 on wrap.

And then

A short break in production follows for some, but not for everyone. Scripts are still coming in, crew are getting booked, and meetings are filling the diaries. Three weeks till formal prep begins on the next season! **DWM**

HAPPY
LAST
DAY

Below: Showrunner Russell T Davies at work on the last day of filming, and (inset) the sign on his door.

Right: Cameraman Jonathon Aiken with a clapperboard for 14 July 2023 – the final day of filming.

Far right: A coffee decorated in honour of the occasion.

ALEX KINGSTON

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BBC DOCTOR WHO

THE DIARY OF

RIVER SONG

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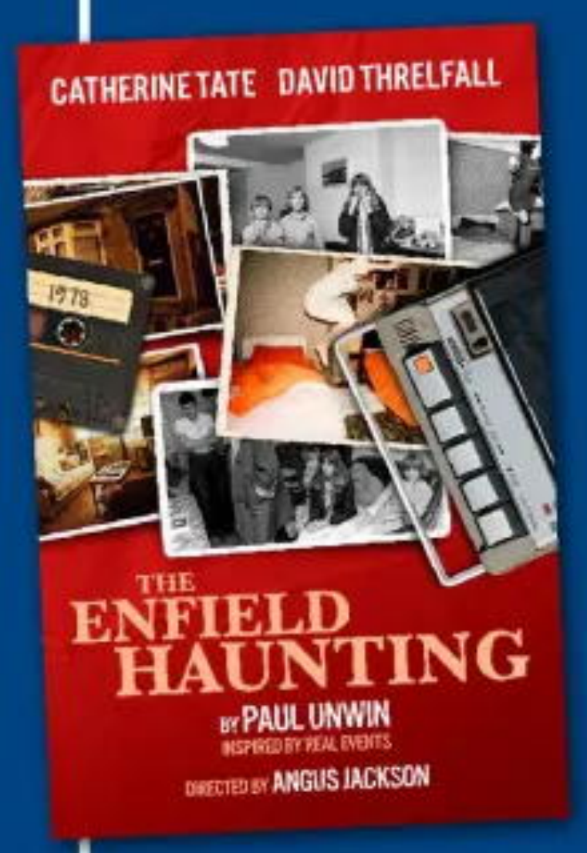
TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Theatre

Catherine Tate leads *The Enfield Haunting*, a play based on one of the world's most famous poltergeist cases, in which she portrays a single mother trying to protect her children. It opens on 14 November at the Theatre Royal, Brighton, transferring to the Richmond Theatre on 21 November. The production then runs at London's Ambassadors Theatre from 30 November, closing on 2 March 2024.


CATHERINE TATE DAVID THRELFALL
THE ENFIELD HAUNTING
BY PAUL UNWIN
INSPIRED BY REAL EVENTS
DIRECTED BY ANGUS JACKSON

Eilidh Loan plays one of the witches in *Macbeth* for the RSC, in Stratford-upon-Avon from 19 August to 14 October.

Television

Ncuti Gatwa stars in *A Midsummer Night's Dream*, filmed live at the Globe Theatre in 2016, and now available on BBC iPlayer.

The second series of *Heartstopper* began streaming on Netflix from 3 August, with **Yasmin Finney**, **Kit Connor** and **Olivia Colman** returning. The series is directed, once again, by **Euros Lyn**.

Yasmin Finney in *Heartstopper*.

Ruth Madeley narrates *The Unique Boutique* on All 4, a series in which inclusive fashionistas and designers "dare to do what the high street doesn't", creating bespoke outfits for everybody in their custom-built shop.

Champion, which started on 1 July, is currently available on BBC iPlayer. **Jo Martin** and **Karl Collins** are among the cast of this eight-part musical drama.

Sacha Dhawan, **Amanda Drew**, **Kai Owen**, **Tim Treloar** and **Owen Teale** are among the cast of the six-part crime drama *Wolf*, which started on BBC One on 31 July. It's directed by **Lee Haven Jones** and produced by **Nikki Wilson**. **Ray Holman** is the costume designer and **Andy Pryor** is the casting director.

Sacha Dhawan in *Wolf*.

Rolling Stone
UK
Niall Horan
How life and love inspired The Show
Jacob Collier
The world's next great musical genius
+
Loreen
Bad Bunny
Hayley Atwell
Janelle Monáe
Margot Robbie
Greta Gerwig
Mahalia
Jungle
WHO IS NCUTI GATWA
The Doctor is ready to talk Barbie, Sex Education and why he's the perfect choice to play the BBC's iconic Time Lord

Peter Capaldi is to direct *They — You Up* for Sky. Based on Sarah Naish's memoir *But He Looks So Normal: A Bad-Tempered Parenting Guide for Adopters and Foster Parents*, the series follows a mother who adopts five children.

Michelle Greenidge is currently filming *Queenie* for Channel 4, in which she plays Auntie Maggie. The series follows Queenie Jenkins as she seeks comfort in the wrong places after a break-up.

Film

Ncuti Gatwa is among the judges of the BMW Filmmaking Challenge, a partnership with the BFI that aims to champion the untold stories of emerging UK filmmakers.

Dark comedy *Klokkenluider*, starring **Jenna Coleman** and **Amit Shah**, is released in cinemas on 1 September.

Miscellaneous

Ncuti Gatwa was on the cover of the August-September issue of *Rolling Stone* magazine, and was interviewed inside.

Bad Wolf's *I Hate Suzie Too,* which stars **Billie Piper**, won Best Drama Programme at the Broadcast Digital Awards on 5 July.

ALEX MOORE

sky original
I HATE SUZIE TOO.

OBITUARIES

John Nettleton, who played Reverend Ernest Matthews in *Ghost Light*, died on 14 July, aged 94.

Alan Hatchman, who was a dresser on *Vengeance on Varos* and *Timelash*, died at 89 on 3 May.

News has recently reached **DWM** that **Dave Mobley**, who was an uncredited reporter in *Spearhead from Space*, died on 1 October 2022, at an unknown age.

Iain Smith, an uncredited UNIT soldier in the same story, died on 6 July 2022, aged 77.

Freddie Foote

Conrad Asquith

David Canon

Freddie Foote died on 19 February 2022, aged 69. He played the Servo Robot in *The Wheel in Space*.

Dorian Van Bramm, who was an uncredited knight in *The King's Demons*, died at 79 on 19 December 2020.

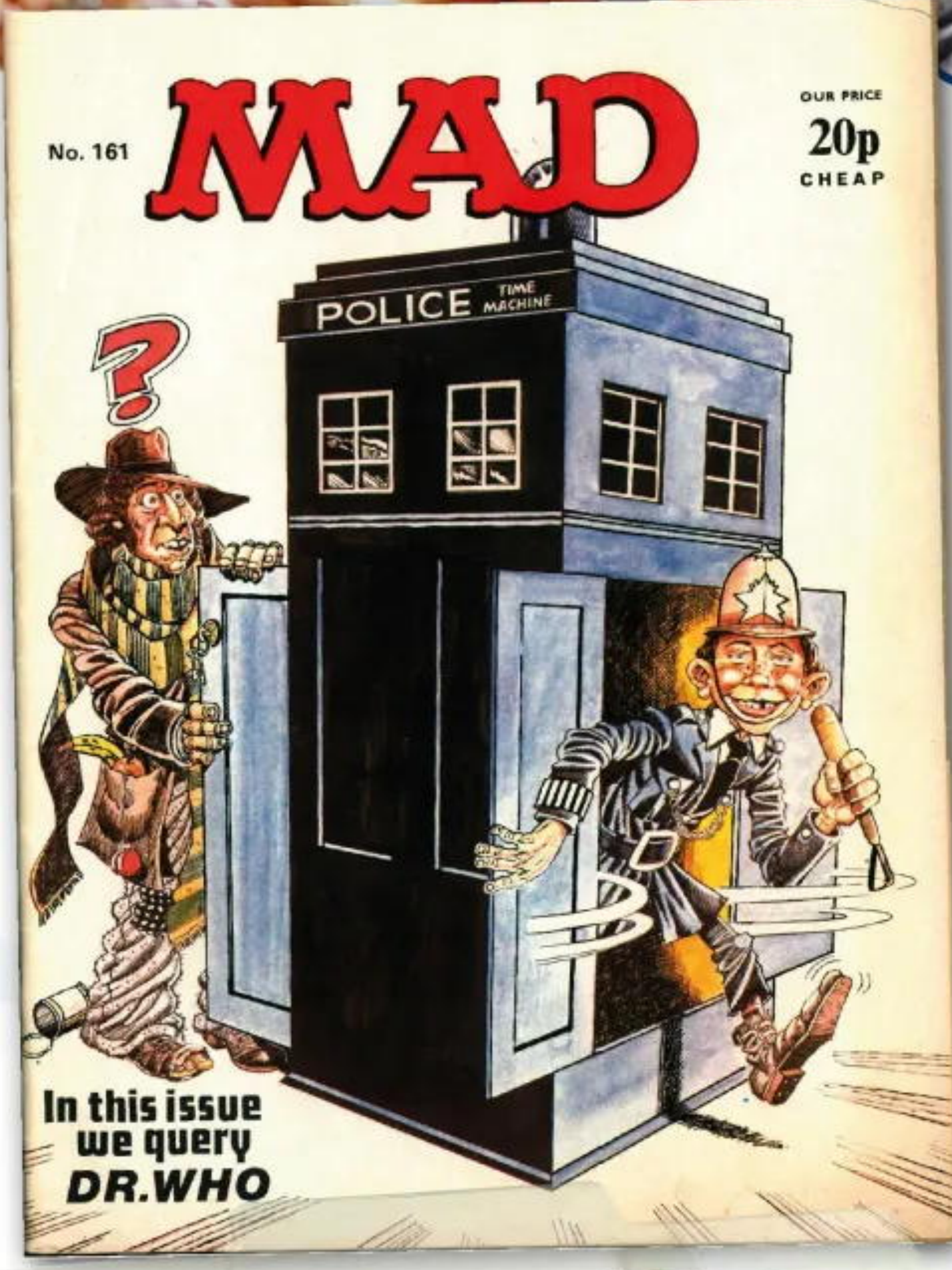
Conrad Asquith, who played PC Quick in *The Talons of Weng-Chiang*, a role he reprised in Big Finish's *Jago & Litefoot* series, died aged 75 on 13 September 2020.

David Canon died on 7 July 2020, aged 80. He played Cyrano de Bergerac in *The Mind Robber*, together with an uncredited member of the rabble in *The Romans*, a stunt sailor in *The Chase* and a foot soldier in *The War Games*.

John Nettleton

Alan Hatchman

THIS MONTH IN... 1975
SATURDAY 6 SEPTEMBER



Dinky TOYS
Eagle Transporter
SPACE:1999
359

Above left: A wounded Harry Sullivan (Ian Marter) confronts Zygon leader Broton (John Woodnutt) in Part Two of *Terror of the Zygons* (1975).

Above right: The title card for *Space: 1999*, and Martin Landau as Commander John Koenig in the debut instalment *Breakaway* (1975).

Left above: The September 1975 UK edition of *Mad* magazine (issue 161).

Left below: A Dinky Toys Eagle Transporter.

Having traversed three million anti-chromatic time fandabulums, the Doctor and his two friends – a teary brunette and a burly naval officer – had found themselves aboard a vast space ark. "We would appear to have stumbled on some galactic preservation centre where a handful of the chosen few are hovering in suspended animation," asserted the bulgy-eyed Doctor – the few including Einstein and John Lennon. But then the Doctor's scarf started to knit itself around him, and his companion 'Squarer' began blubbing...

Plainly, this wasn't *The Ark in Space*, as viewers might have remembered it from earlier in the year. The parody *Doctor Ooh*, written by Geoff Rowley and illustrated by later *Doctor Who Monthly* contributor Steve Parkhouse, featured in the September 1975 edition of *Mad* magazine. Fortunately, because many readers' memories of the ark adventure would have been jogged by a 70-minute repeat compilation, which aired on Wednesday 20 August.

The Doctor reappeared just five days later, hosting the Bank Holiday Monday edition of the movie-clips compilation *Disney Time* from the Odeon, St Martin's Lane. Towards the end, he was passed a piece of paper from the Brigadier – "He's in trouble again" – which prompted him to rush back to his TARDIS, parked just outside. "And it's time to say goodbye to all of you," he said. "But I'll be seeing you again very soon – next Saturday in fact..."

Five days after that, he indeed landed back on BBC1, in the first episode of *Terror of the Zygons* – since his next series of adventures had been brought forward from just after Christmas, as had been the pattern since 1970. Repeats and reminders were more than usually urgent, since the Doctor was going into battle – not just with foetally formed shape-changers, but with a rival that might have posed him an existential threat.

The Gerry and Sylvia Anderson-produced *Space: 1999*, which had entered production at Pinewood Studios in 1973, was hyped as "possibly the most expensive television series ever" – with "the most exciting special effects since Stanley Kubrick's film '2001'" (so said the *Daily Mirror* on 25 May 1974). Fearful that *Space: 1999* would be scheduled for early Saturday nights from autumn 1975, BBC execs chose to truncate Season 12 and begin 13 early, rather than allow the cast-adrift crew of Moonbase Alpha four whole months to bed into *Doctor Who*'s usual time zone.

Because dark forces were determined to steal the affections of the nation's children away from *Doctor Who*. A highly desirable Dinky Toys miniature of *Space: 1999*'s 'Eagle Transporter' ship went on sale in the summer of 1975, priced £2.99. Lew Grade, chairman of the show's co-producers ATV, had roped in Apollo rocket pioneer Wernher von Braun: "We recommend viewing *Space: 1999* for the series can only make the public more enthusiastic and concerned with the further exploration of our universe..." This was *serious*.

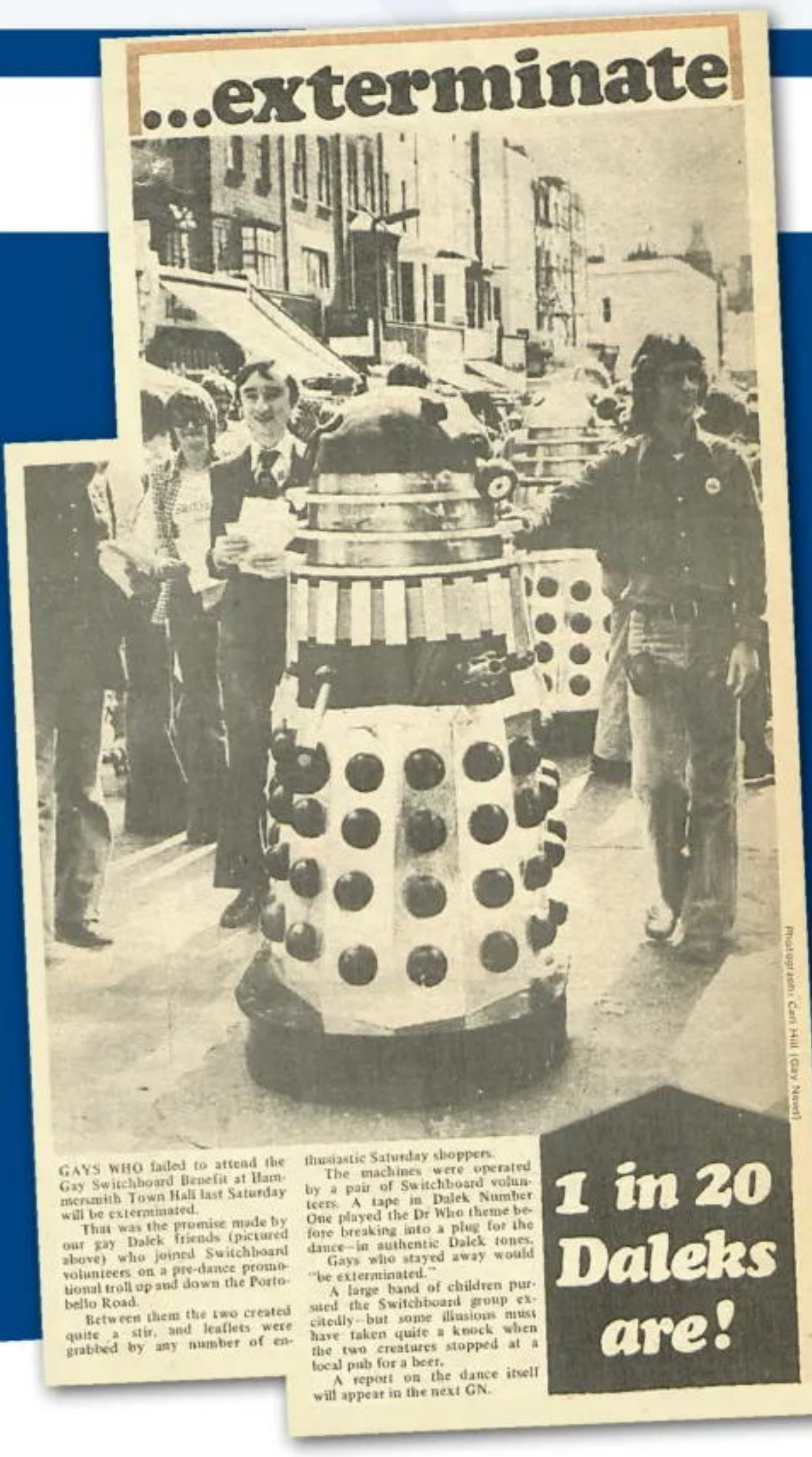
And then the ITV companies blew up *Space: 1999* on the launchpad, by failing to schedule the series uniformly. It would air circa 5.50pm on Saturday nights only in London and Anglia; most other regions elected for 7.00pm on Thursdays, opposite *Top of the Pops* and *The Two Ronnies* (more a *Star Trek* sort of slot). Granada went for early-evening Fridays, starting at the end of September, and HTV viewers would have to wait till October. "Frankly we'd have been delighted if they would all screen the series at the same time," ATV press officer Yvonne Stoll told the *Liverpool Echo* (Granada) on 4 September. "Unfortunately for us it means that *Space: 1999* stands no chance of getting into the national ratings..."

So it came to pass. On Saturday the 6th, the second episode of *Terror of the Zygons* went head to head with *Space: 1999*'s debut instalment on LWT and Anglia – and lost 2.3 million of the 8.4 million viewers who'd tuned in for Part One. But 2.1 million of them returned for the third episode, and by Christmas *Doctor Who* was routinely in the Top 20 programmes, with Part Three of *The Android Invasion* getting up to 12.1 million. LWT gave up, and from the new year reassigned *Space: 1999* to a new time slot: Saturdays at 11.30am.

The competition on BBC1? *Little House on the Prairie*. Try not to laugh.

ALAN BARNES

ALSO THIS MONTH



...exterminate

Photograph: Cari Hill (Gay News)

GAYS WHO failed to attend the Gay Switchboard Benefit at Hammersmith Town Hall last Saturday will be exterminated.

That was the promise made by our gay Dalek friends (pictured above) who joined Switchboard volunteers on a pre-dance promotional troll up and down the Portobello Road.

Between them the two created quite a stir, and leaflets were grabbed by any number of enthusiastic Saturday shoppers.

The machines were operated by a pair of Switchboard volunteers. A tape in Dalek Number One played the Dr Who theme before breaking into a plug for the dance—in authentic Dalek tones. Gays who stayed away would "be exterminated."

A large band of children pursued the Switchboard group excitedly—but some illusions must have taken quite a knock when the two creatures stopped at a local pub for a beer.

A report on the dance itself will appear in the next GN.

1 in 20 Daleks are!

Saturday the 20th

In a very early instance of *Doctor Who* being used to promote an LGBTQ+ cause, two home-made Daleks took "a promotional troll up and down the Portobello Road" – as *Gay News* put it – to publicise a benefit in aid of the recently founded London Lesbian and Gay Switchboard. The pioneering newspaper's front-page story noted that: "Between them the two created quite a stir, and leaflets were grabbed by any number of enthusiastic Saturday shoppers." Inside, an editorial called the Dalek procession "a well-planned, eye-catching diversion" and asserted that: "The gay movement in general could do with a little more such flair."

DESIGNATED 'DRIVER

Prop stars **MICHAEL VAN KESTEREN** and **BARRY JONES** give **PAUL KIRKLEY** the lowdown on the Fourteenth Doctor's brand-new sonic screwdriver…

If real life were more like *Doctor Who* – and who among us hasn't wished it was? – creating a new sonic screwdriver would be a breeze: you basically just sit back and wait for the TARDIS to cook you up a fresh one. (Or, failing that, you can always knock one up from some melted spoons.) In our world, though, producing the latest version of the Doctor's iconic gadget for David Tennant's returning Time Lord was a complex feat of engineering, realised by a team of highly skilled craftspeople.

For one of those people, Michael van Kesteren, the story of the Fourteenth Doctor's sonic begins 15 years ago, in a potato-packing plant in Peterborough. "I have a very vivid memory of standing in that packing plant, thinking it was impossible to feel pride in what I was doing – because nobody cares how a sack of spuds gets to the supermarket," says Mike, a trained aircraft engineer who'd somehow drifted into the food-packaging industry. "That was when I knew I had to get out."

Fast forward a decade and a half, and the only spuds on Mike's radar – save for a potential Sontaran invasion – are the ones on the canteen menu at Wolf Studios in Cardiff, where he's currently employed as *Doctor Who*'s art director for props. "That basically means I get to do all the cool key prop items," he grins. "Be it a weapon or a gadget, I design and oversee anything that's bespoke to a character or a story beat, that can't be bought or rented."

And *Doctor Who* props don't come cooler or more key than the Time Lord's trusty sonic screwdriver… "Yeah, it's not every day you get asked to design a new sonic," says Mike, who jumped at the chance to create an updated version for David Tennant's Fourteenth Doctor. "It's like Luke Skywalker's lightsaber or Harry Potter's wand – it's part of the character. It's a great privilege, but you also feel a responsibility to get it right. And since then I've been asked to design another one," he adds, tantalisingly. "So I've had the privilege of doing two…"

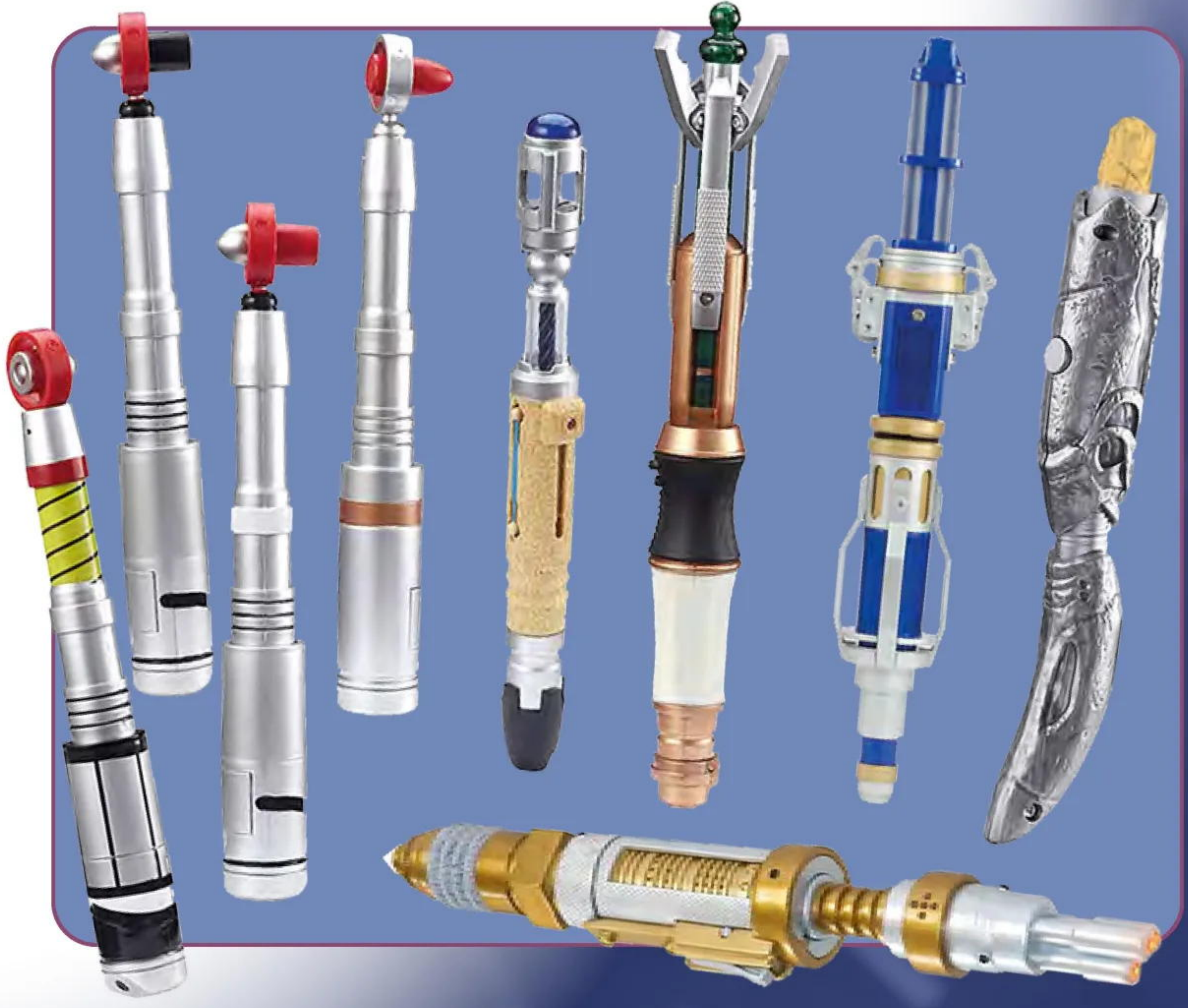
As Mike began work on the sonic in consultation with production designer Phil Sims and his team, he was immediately conscious of its role in a landmark year for the series. "Because it's the 60th anniversary of *Doctor Who*, it demands a certain level of history in the item itself," he explains. "So I went out and bought as many sonic screwdriver toys as I could, then laid them all out in front of me, and tried to come up with something that would reference each era, to a degree.

T LIKE YOU
DED BY SH

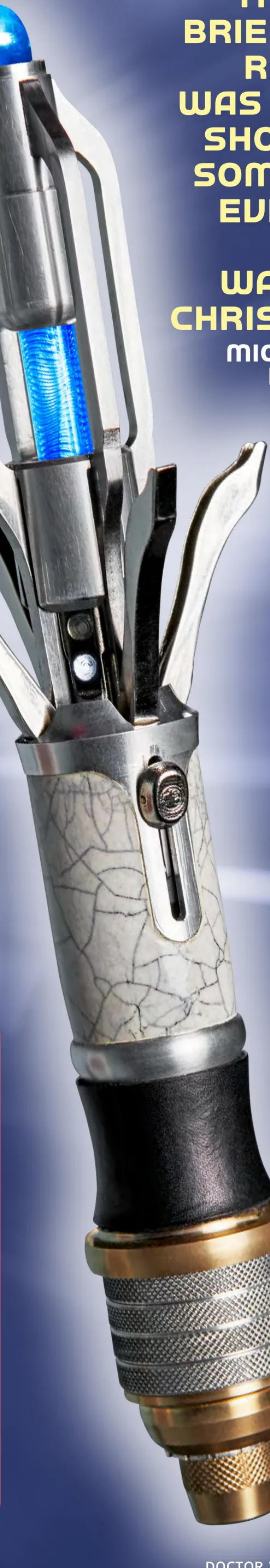
“So, for example,” he adds, waving a prototype of the new sonic around as he talks, “you’ve got the raku detailing of the Ninth and Tenth Doctor’s, the petals from the Eleventh Doctor’s, a little engraved ring that harkens back to the sort of bullet shape on the Third and Fourth Doctors’.”

Mike’s deep dive didn’t stop at just incorporating elements of the other Doctors’ sonics, though. “There’s a bit of the Master’s laser screwdriver in there,” he reveals. “The caging around it is supposed to look like a Dalek weapon, in reference to when the Doctor was told he’d make a good Dalek. When the top part slides up, there are translucent roundels that hark back to the TARDIS.” And of course, the entire exterior of the TARDIS will remain the Thirteenth Doctor’s for both her successors.

“Also, do you remember that line in *The Day of the Doctor* [2013], when John Hurt’s War Doctor looks at other Doctors pointing their sonics and says, ‘What are you going to do, assemble a cabinet at them?’ If you look at the bottom of the new sonic, there’s a little hexagonal indentation that’s the exact size to fit a screwdriver head.”→



“THE MAIN BRIEF FROM RUSSELL WAS THAT IT SHOULD BE SOMETHING EVERY KID WOULD WANT FOR CHRISTMAS.”
MICHAEL VAN KESTEREN

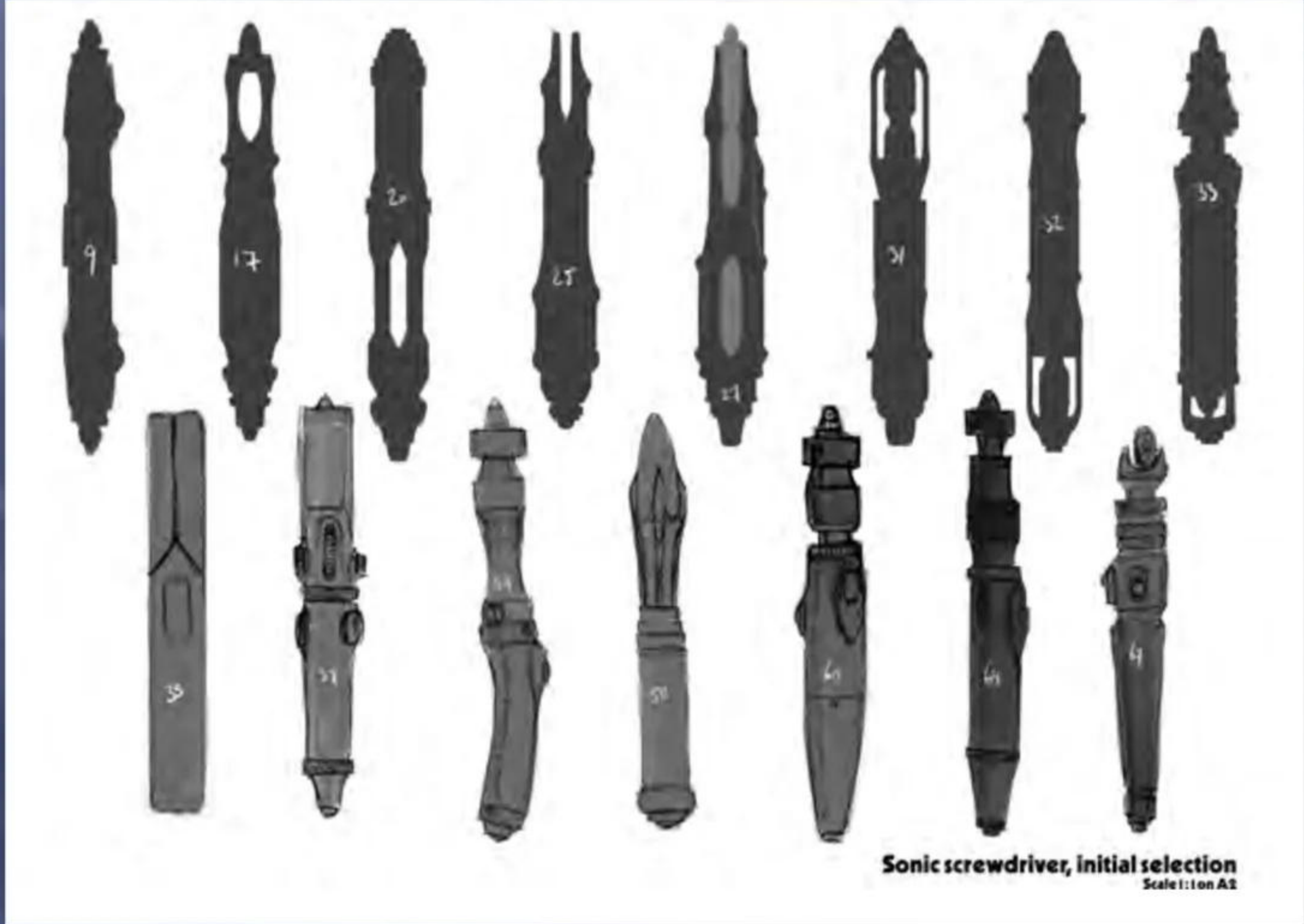


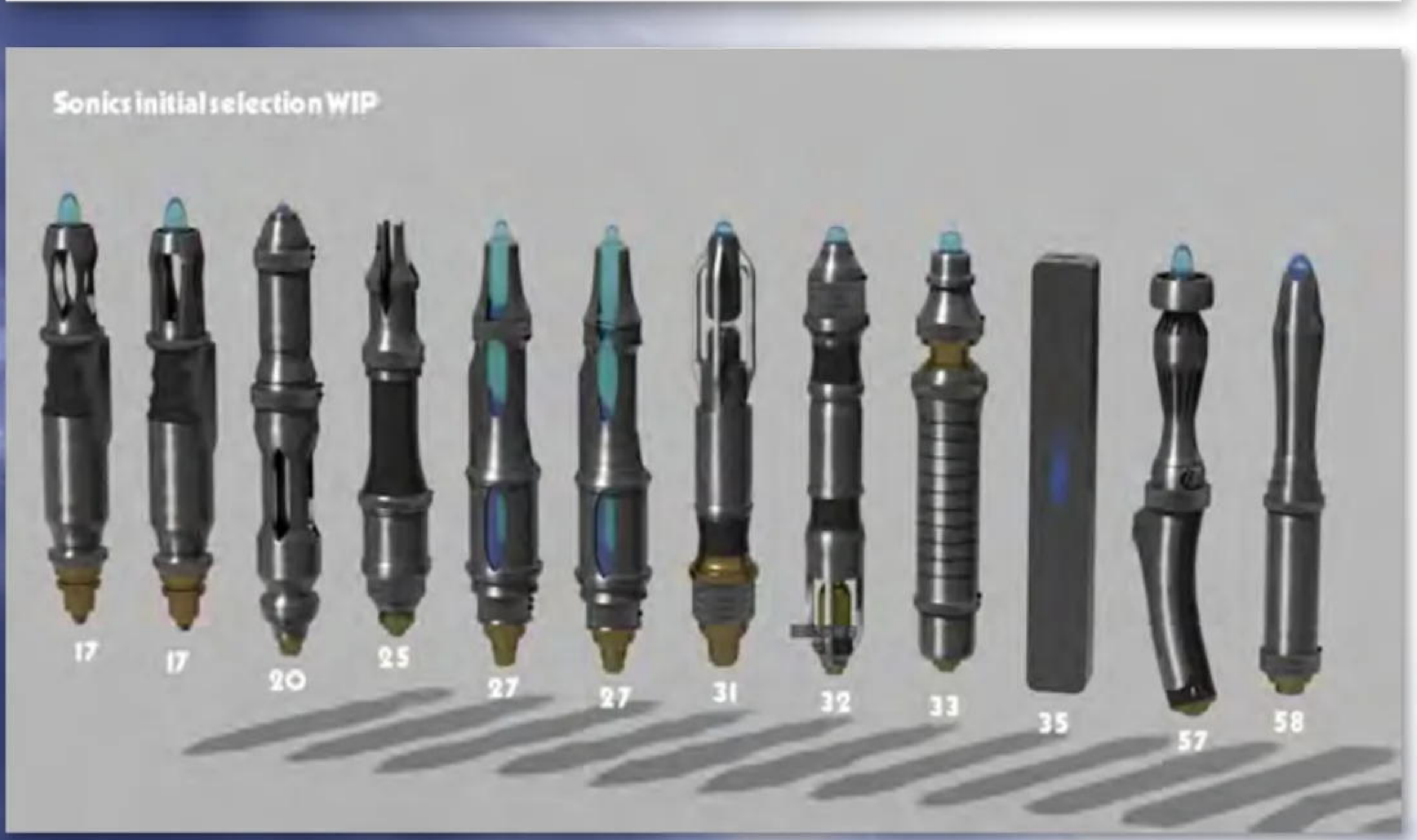
Opposite page: The Fourteenth Doctor (David Tennant) wields the latest sonic screwdriver.

Above left: Michael van Kesteren, *Doctor Who*’s art director for props, with the Fourteenth Doctor’s sonic.

Below left: Toy versions of sonic screwdrivers used by previous Doctors, plus the Master’s laser screwdriver (bottom).

Left: The new sonic incorporates elements of earlier models.


Sonic screwdriver, initial selection
Scale 1:1 on A2


Sonics initial selection WIP

→So you *could*, theoretically, assemble a cabinet at someone? "If you wanted to, yes," laughs Mike.

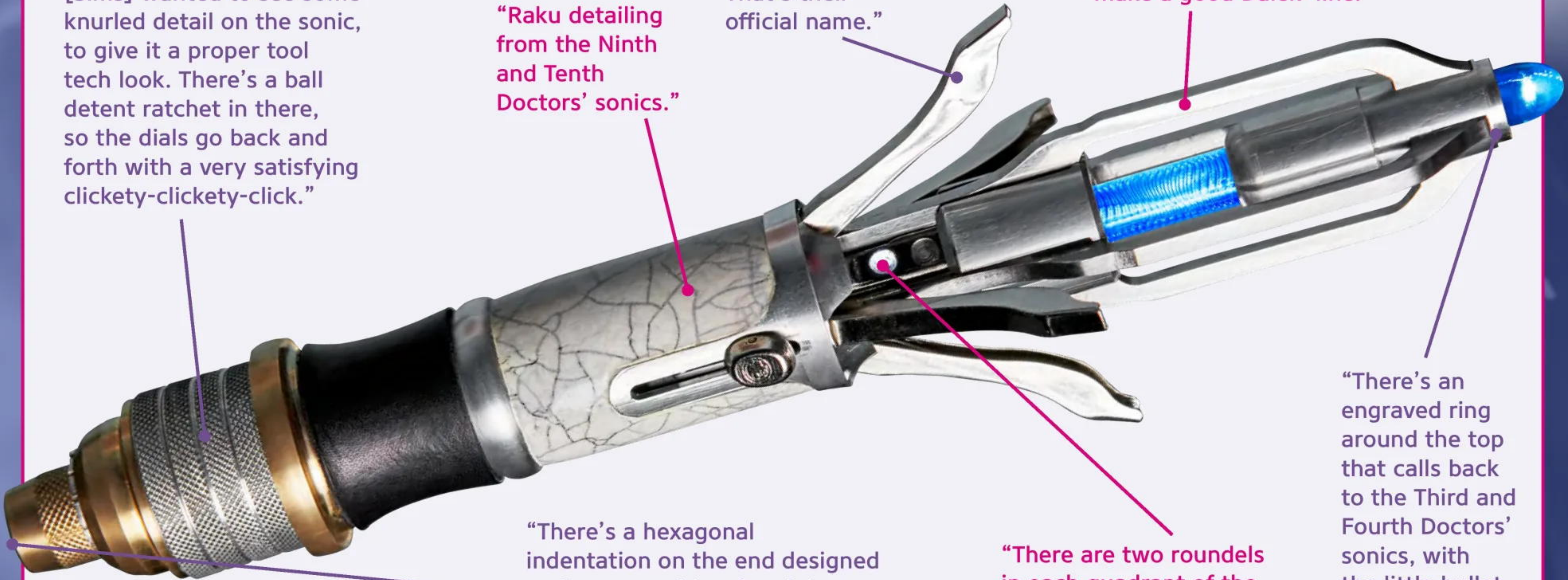
The Day of the Doctor was also notable for the Tenth Doctor feeling a certain... sonic envy, shall we say, at the size of Eleven's gadget. Was that part of Mike's thinking – to bring David Tennant up to scratch with his successors, so he'd never again be sonically embarrassed while saving the universe?

"I don't know if that played into my thinking, specifically," Mike considers. "But what I did notice, when I had all the toys lined up in front of me, is that they tend to be a certain size. They're mostly around 200mm long and about 30mm in diameter, except the Ninth and Tenth Doctor's, which is a lot smaller. I think Ed Thomas [production designer, Series 1-5] based that one on a Mont Blanc pen, if I recall correctly. So I pretty much went with those standard dimensions."

Did Russell T Davies' scripts for the 60th-anniversary Specials offer any steers as to how the sonic should look? "There are some actions that the Doctor needs it to do, but there's no description of the sonic per se," says Mike. "There were certain things requested for Ncuti's sonic – which had a few things that needed to happen," he teases. "But the main brief from Russell was that it should be something every kid would want for Christmas."

Phil Sims tasked Mike with sketching multiple silhouettes of the sonic so they could find the right springing-off point. Initially, Mike started out with a whopping 67 2D silhouette sketches, which Phil then whittled down to 15. "Phil left me to my own devices to come up with the initial silhouettes, then he chose a number of them to go up the chain to Russell and the other exec producers," explains Mike. "Their main feedback on the initial design was that it didn't have the prongs that came out – the petals, as they're officially known. What everyone really liked about the Matt Smith sonic is that it did something – it had that claw that opens out. So then I had to figure out a way to incorporate those."

MIKE BREAKS DOWN THOSE SONIC EASTER EGGS IN FULL...



"These knurled dials are a call-back to the Master's laser screwdriver. Phil [Sims] wanted to see some knurled detail on the sonic, to give it a proper tool tech look. There's a ball detent ratchet in there, so the dials go back and forth with a very satisfying clickety-clickety-click."

"Raku detailing from the Ninth and Tenth Doctors' sonics."

"The Eleventh Doctor's flippy-out petals. That's their official name."

"The braces are part-Twelfth Doctor and part-Dalek cage, referencing the 'You would make a good Dalek' line."

"There's a hexagonal indentation on the end designed to fit a screwdriver head, in case you need to assemble a cabinet at someone!"

"There are two roundels in each quadrant of the extendable section, to represent the TARDIS."

"There's an engraved ring around the top that calls back to the Third and Fourth Doctors' sonics, with the little bullet-shaped emitter in a circle."

DREDD, DEMONS AND DARK MATERIALS

So how *did* Mike get from that Peterborough potato-packing plant to *Doctor Who*?

"I'd always enjoyed making movies and models and stuff, so I thought I'd see if there were any opportunities in that area," he explains. "I was living in the Netherlands at the time, but my girlfriend was a South African au pair who wanted to go back home. So I ended up moving to Cape Town, and just started knocking on doors.

"I started work at a company called CFX Productions, and my first job was making an animatronic octopus for a sherry commercial. I did a lot of commercials and straight-to-DVD stuff – including *Starship Troopers 3*. Then I got to do the famous Lawgiver gun for Karl Urban to wield in *Judge Dredd* [2012], which was my first foray into British science-fiction props.

JUDGMENT IS COMING
DREDD 3D
SEPTEMBER 21

"Around that time, I met Ed Thomas, who'd just finished as production designer on *Doctor Who*, and was out in South Africa doing [the 2011 BBC sci-fi serial] *Outcasts*. He said he might have a job for me back in the UK, which was [the BBC historical fantasy] *Da Vinci's Demons*. That was in 2012, and I've been here ever since, eventually ending up at Bad Wolf on *His Dark Materials*."

Fun fact: thanks to his degree, Mike is also a qualified airframe technician. So if he ever moves onto building spaceships for *Doctor Who*, don't be surprised if they actually fly...

DA VINCI'S DEMONS

HIS DARK MATERIALS

What did the Doctor himself make of his new toy? Mike was about to find out. "They let me hand David the sonic on his camera test," he beams. "It meant a huge amount to me to be able to do that – because it was such a privilege, and such a personal thing, to be asked to design this sonic.

"I remember standing there with Kitty, David's wardrobe assistant. She said, 'It's quite an upgrade!' – and David, who was holding it up over his head, agreed. It was fantastic to see how pleased he was with it."

He's not the only one. When a limited-edition toy of the new sonic was unveiled at San Diego Comic-Con last month, it sold out within hours (don't worry – a new batch is on the way). "This is the first time an official toy has been made of one of my designs, which is really exciting," says Mike. "They've done a really, really nice job on it."

How much of a consideration is merchandise when you're designing a prop like this? "It's definitely something that plays a part. There were conversations about whether we should design it in a way that kids won't hurt themselves, for example. Ultimately, our job is to design the prop, and it's down to the toy manufacturers to make sure they're safe. But you want to come up with something that works for everyone."

While most of us will have to make do with the plastic version, the original is a considerably more hefty and solid affair. "The main materials are brass, aluminium, stainless steel, leather, nickel and resin," says Mike. "It's got a real quality feel to it."

The build itself was undertaken by Barry Jones and his prop-making team of Penny Howarth, Paul Mazonas, Charles Fletcher and Stephanie Howell – and, in a fine *Doctor Who* tradition stretching back 60 years, it was all done against the clock. "We didn't have enough time to build a prototype," admits Mike. "The finished item *is* the prototype!

"It was all CAD [computer-aided design]. I tried to choose the most appropriate fabrication methods. We had a bunch of CNC-machined, lathed, 3D-printed, laser-cut and photo-etched components. Most of these were done externally, as we don't have all of these facilities in-house. →

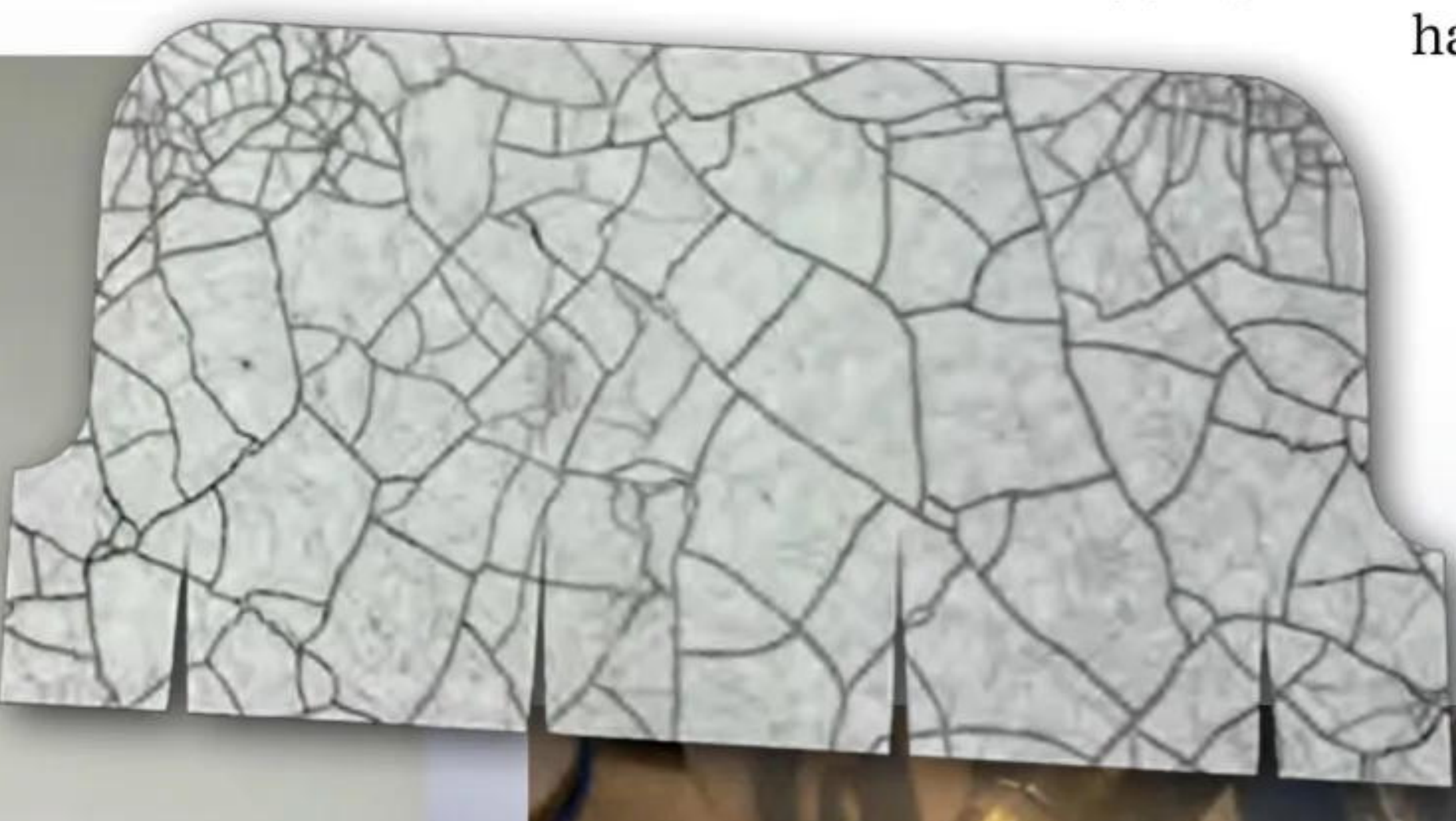
Opposite page above: The two final design shortlists.

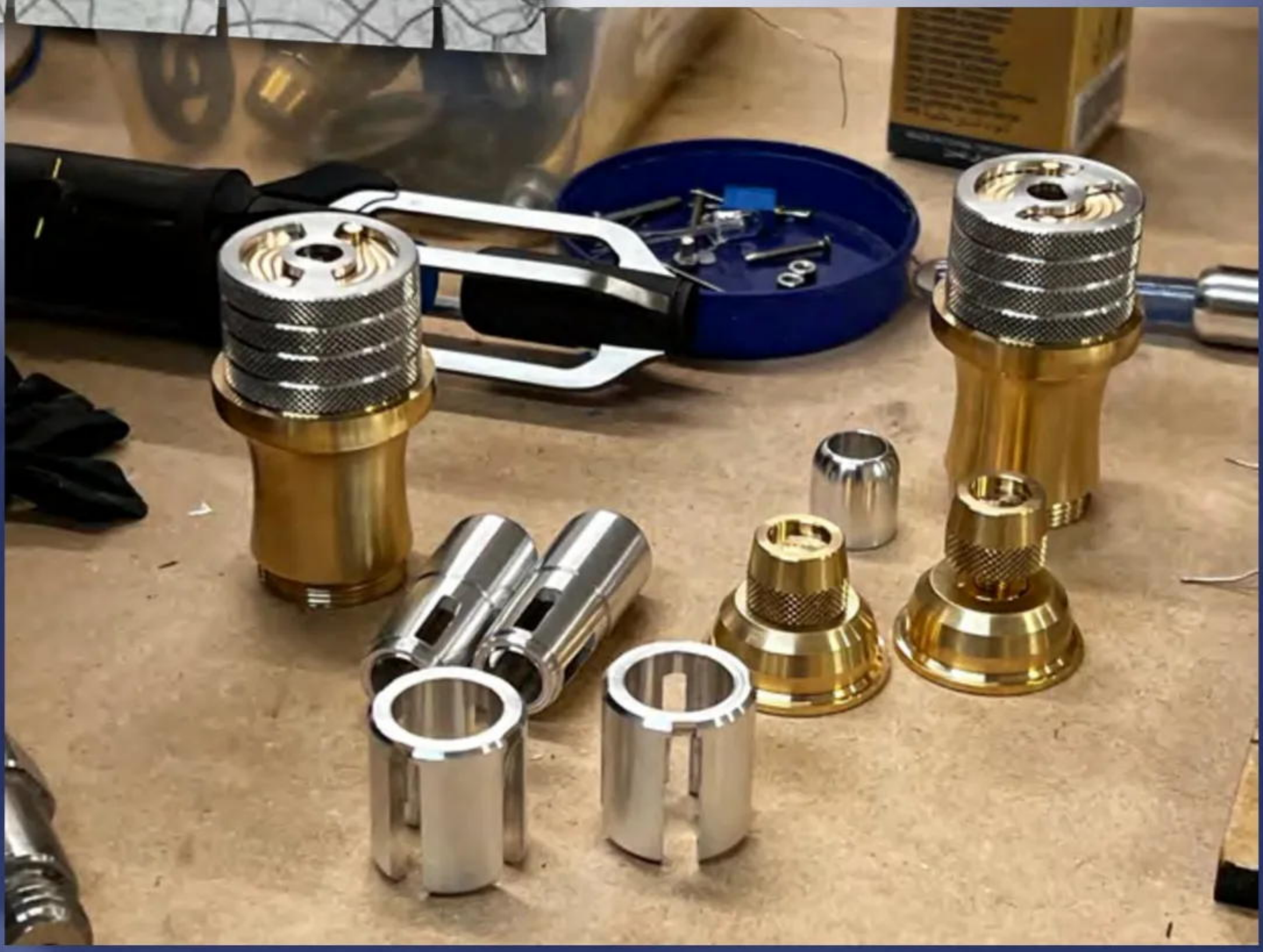
Above: Some of the productions Mike has worked on.

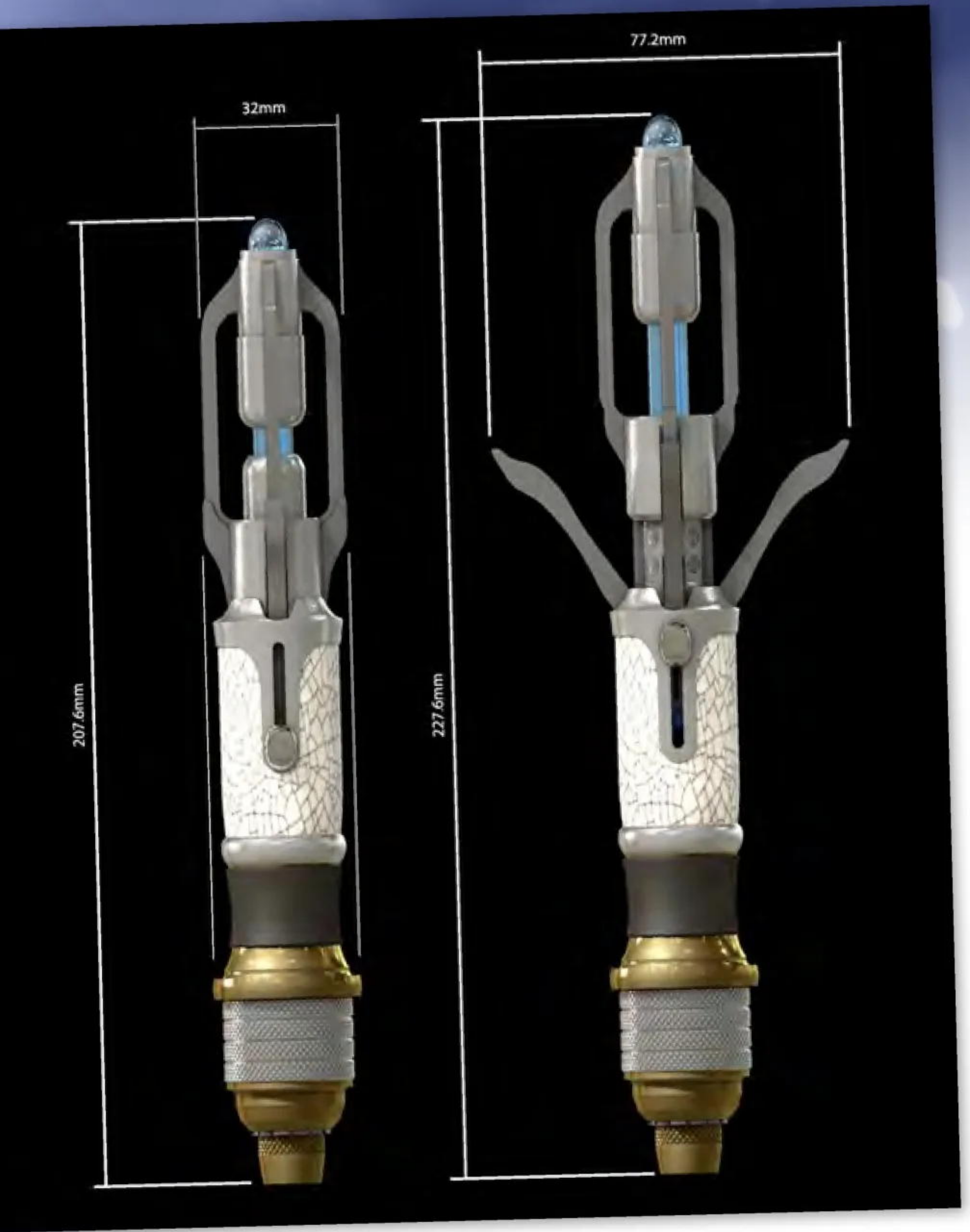
Below inset: A section of raku detailing, cut for attachment to the final prop.

Below left: Barry Jones, leader of the prop-making team who constructed the new sonic.

Below right: The prop under construction.





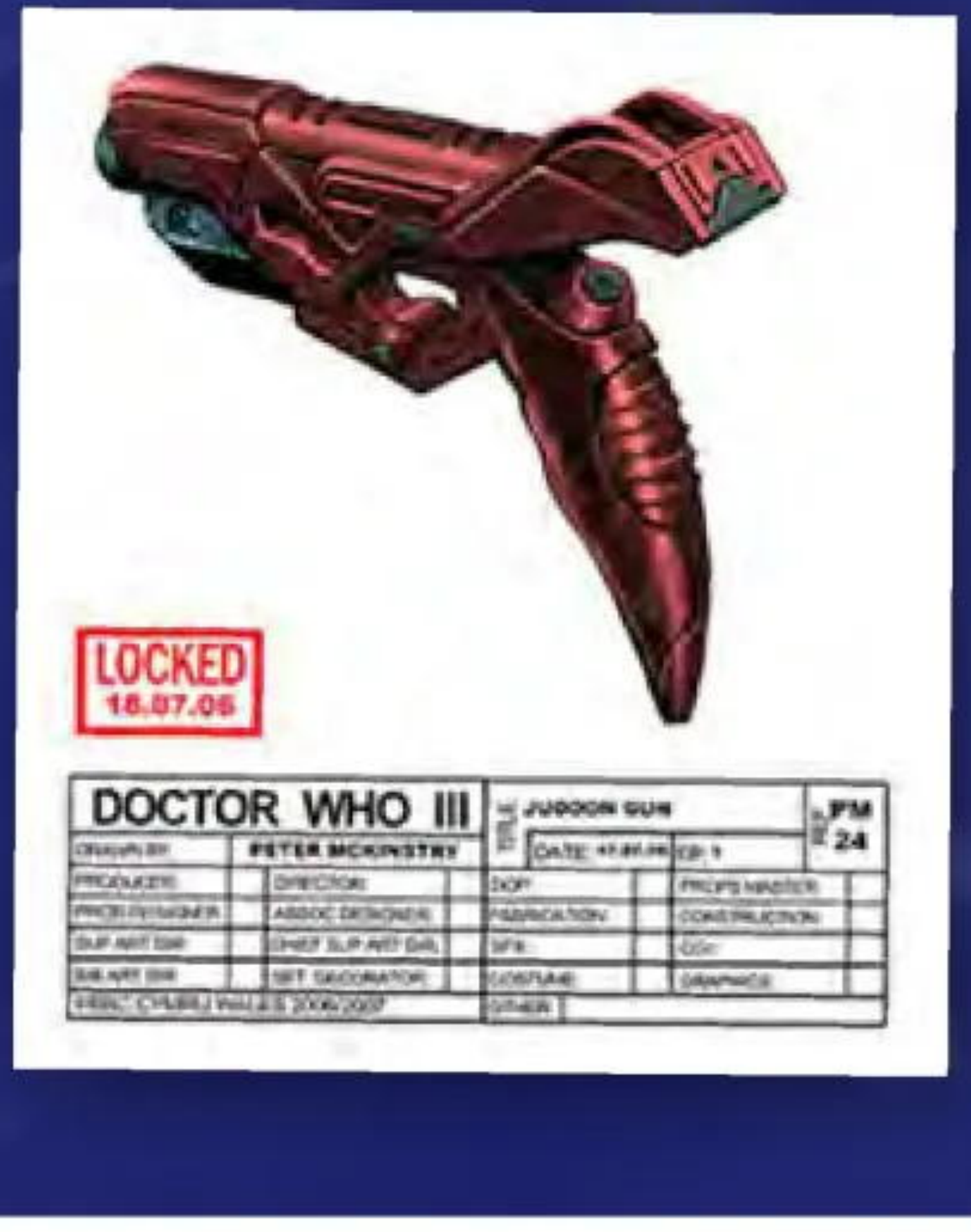


MASTER BUILDER

The Fourteenth Doctor's screwdriver wasn't Barry Jones' first sonic rodeo. "My team and I did Matt Smith's sonic, and before that the Master's laser screwdriver [for the 2007 series]," says Barry, a veteran model-maker who began his career on Gerry Anderson's *Terrahawks* more than 40 years ago. "Obviously the technology has moved on a bit since then, with 3D printing and things."

Barry's been a member of the *Who* crew, on and off, since the first Russell T Davies era. "The first thing I made were the Judoon guns [for *Smith and Jones*, 2007]," he recalls. "And for Matt Smith, we did the multi-coloured, giant Daleks [for *Victory of the Daleks*, 2010]." More recently, he's been kept busy working on the time rotor for the incredible new TARDIS set. (Trust us, when you see it, you'll want to shake his hand.)

As for the Fourteenth Doctor's sonic... "I think this new one might be my favourite so far," says Barry. "It's a very pretty sonic. Mike did a great job on the design. He does very precise drawings, with a whole wish list of things he'd like in terms of lighting, etc. Some of which I had to pare back a bit, because there's only so much room in there!"



Ironically, for a screwdriver that sells itself on being sonic, the one thing the prop *doesn't* actually do is make a noise. But then, reveals Mike, neither have any of the previous versions – the sounds are added later.

Above: A design showing the dimensions of the screwdriver with its open 'petals'.

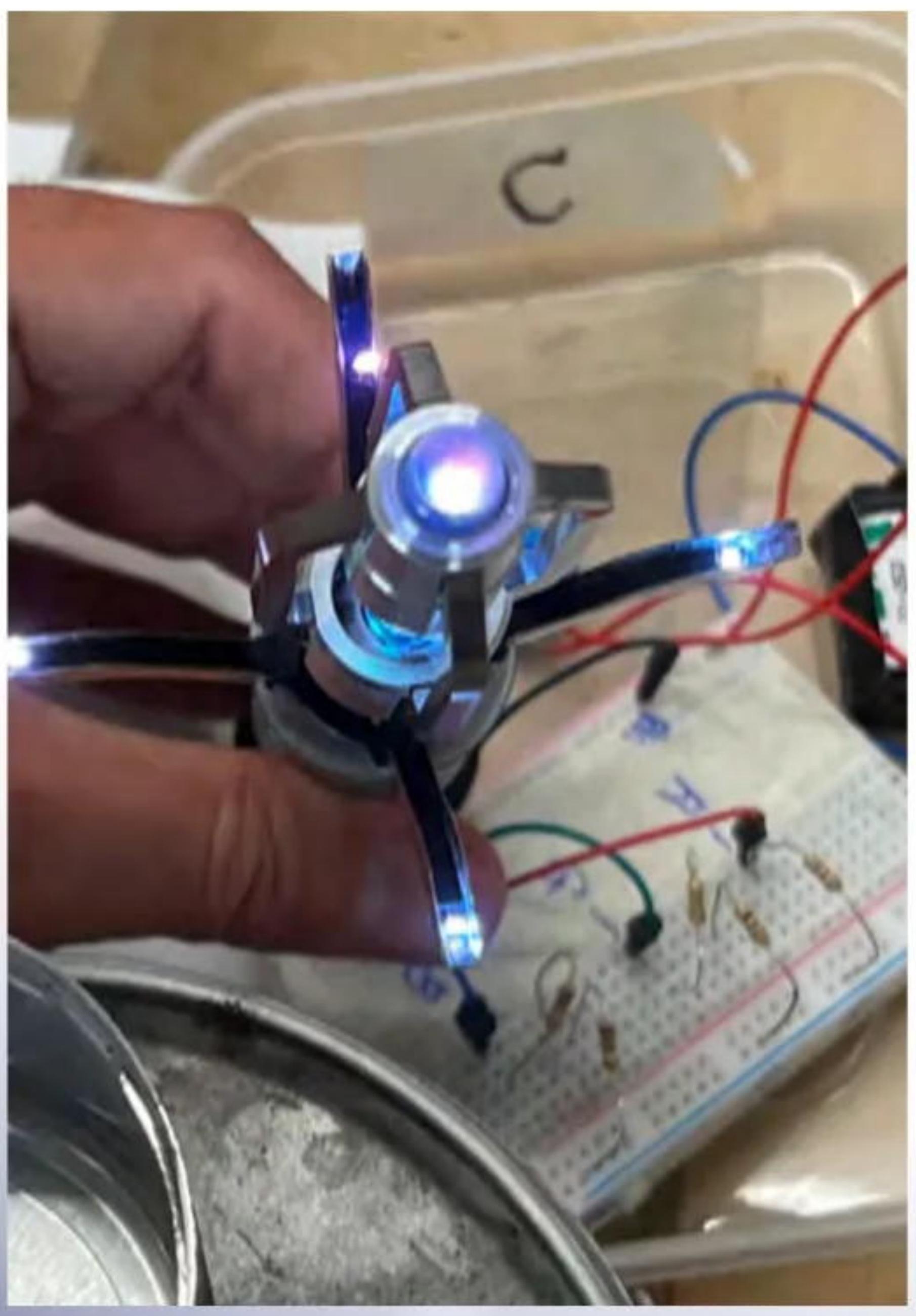
Above right box: A Dalek from *Victory of the Daleks* (2010), and a design for the Judoon guns from *Smith and Jones* (2007).

Below: The prop's electronics are tested.

Far right: The completed prop, ready for the cameras.

→Barry then took all the photo-etched parts, folded them and made sure they were all soldered together. Then he did the final build after doing the nickel-plating of all the relevant components. There's not a lot of 3D printing on the outside – it was mainly used to make the hard machine components on the inside."

With complex electronics and more than 60 individual parts, the sonic is a highly intricate piece of engineering. "There's not a lot of room in there for all the parts and wiring and electronics," explains Barry. "In places, you're talking about a one-millimetre slot, with some of the tiniest bearings in the world fitted into them. It takes a lot of figuring out, especially when you're trying to run wires around moving parts, etc. I probably spent three hours a day trying to solve each individual problem.



"It's not a quick process – Penny [Howarth] spent a good few weeks just soldering up the petals – and we didn't have a lot of time to iron out any teething problems. But we got there in the end. We finished them literally the day before they were needed for the first promotional shots."

A total of four sonic props were made, with two available on set at all times in case of emergency. "There's a lot in there that can go wrong, but they behaved really well on set," says Barry, like a proud father. "We did have one back for a bit of repair – but that was only because David Tennant dropped it!"

Unlike a lightsaber, the sonic screwdriver is not a weapon – the Doctor doesn't carry weapons – but it's still a device that could do some serious damage in the wrong hands (or claws). Far from being an Oppenheimer-style 'destroyer of worlds', though, Mike admits he actually has no idea how the sonic or any of its functions actually work.

"It's got an on- and off-button, basically," he laughs. "It's up to David to do whatever he wants to do with it. It's whatever looks good in the moment, really. At the end of the day, he's the Doctor – not me." **DWM**

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READ BY DAN STARKEY
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DOCTOR WHO
THE BEAST OF SCAR HILL
MARK WRIGHT
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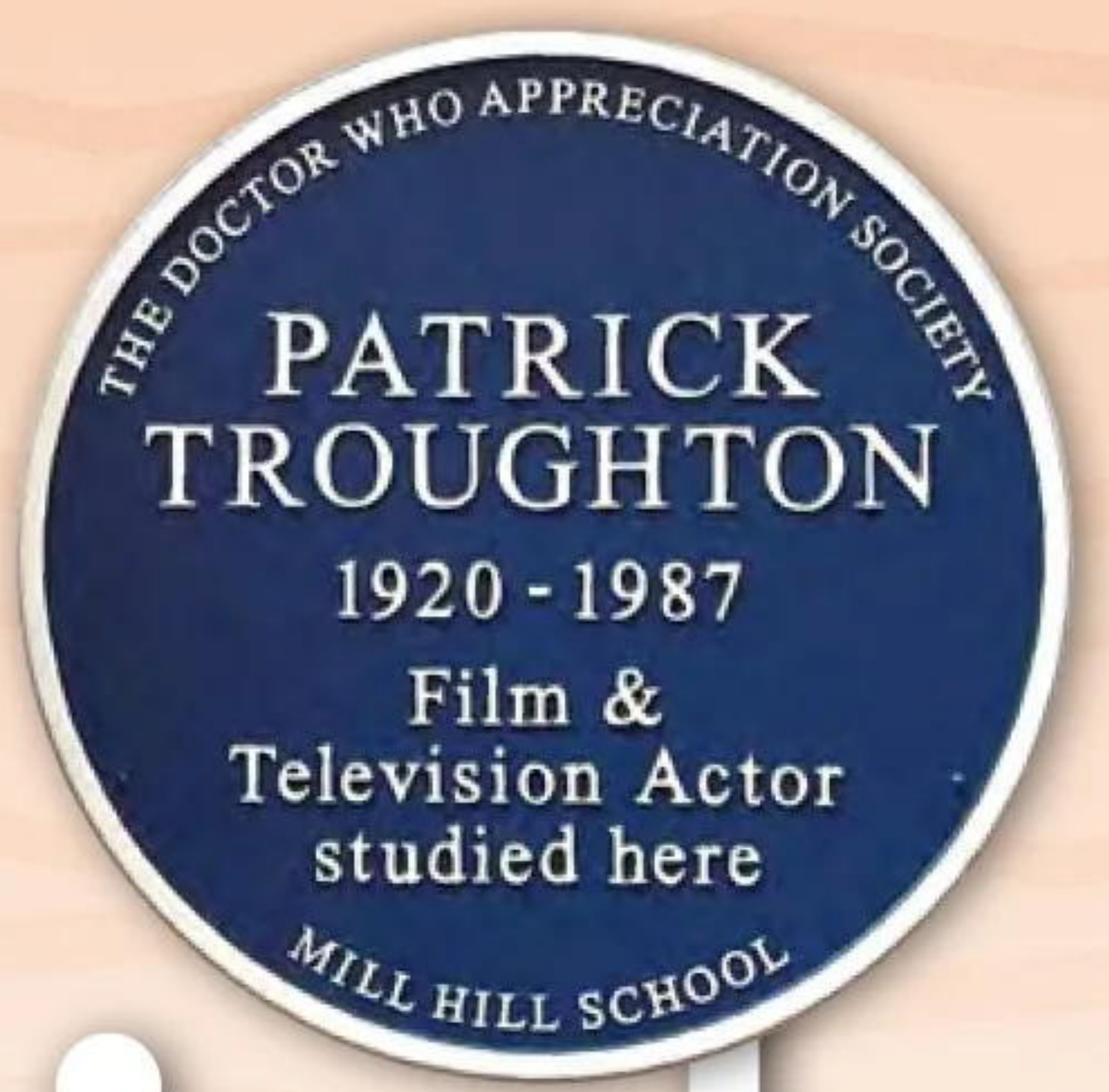
Conjuring Patrick


THE DOCTOR WHO APPRECIATION SOCIETY
PATRICK TROUGHTON
1920 - 1987
Film & Television Actor studied here
MILL HILL SCHOOL

Last month, family, friends, colleagues and admirers of Patrick Troughton turned out in force at the unveiling of a commemorative plaque to the Second Doctor actor. **ROBBIE DUNLOP** reports.

On Sunday 16 July 2023, the *Doctor Who* Appreciation Society, in collaboration with London's Mill Hill School, honoured Patrick Troughton by unveiling a blue heritage plaque.

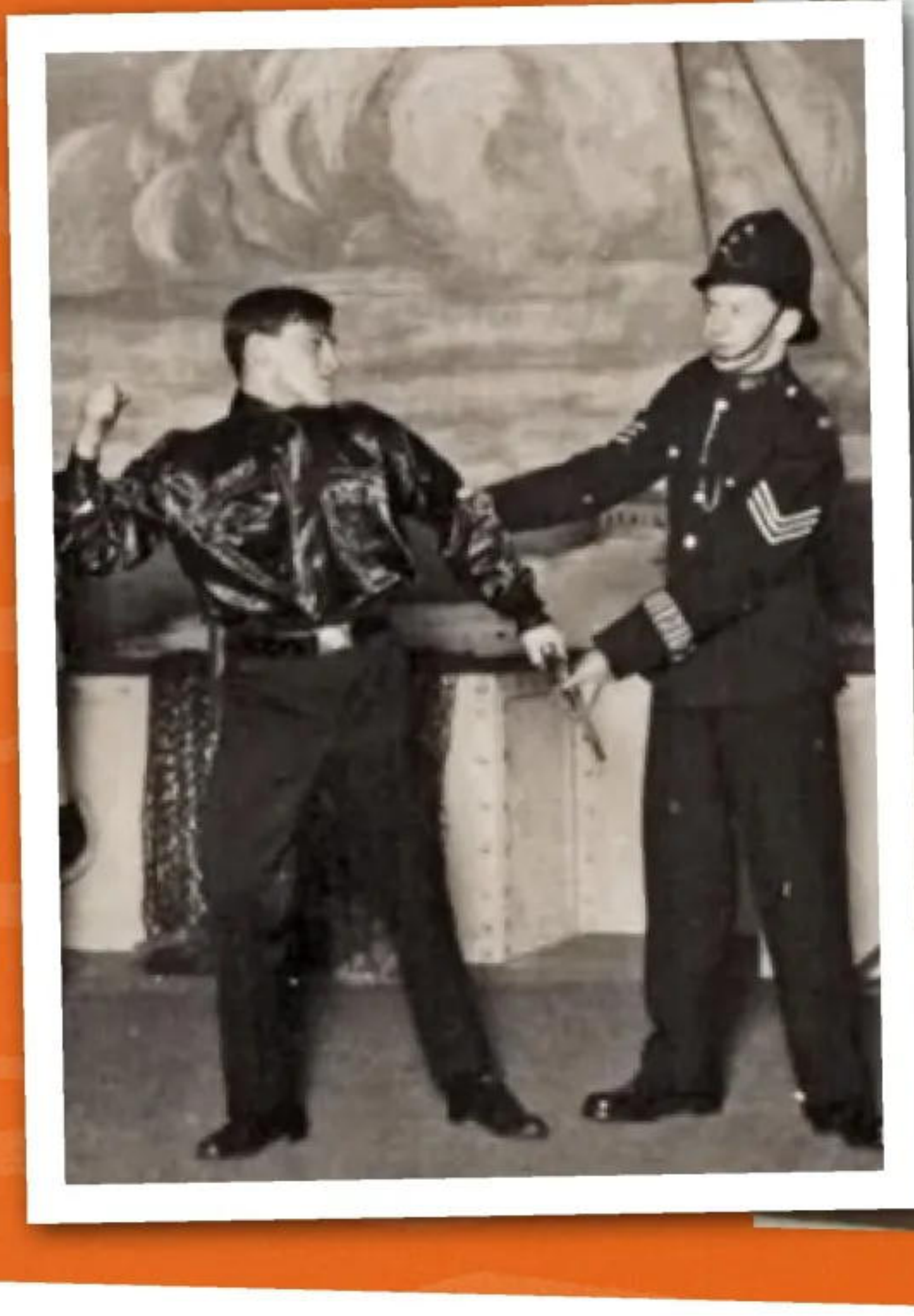
Born in Mill Hill in 1920, Patrick joined the school in 1931. While there, he decided to become an actor and performed in his very first stage play, portraying Able Seaman Dick Deadeye in *HMS Pinafore*. Many more roles followed before he made his screen debut in 1947.

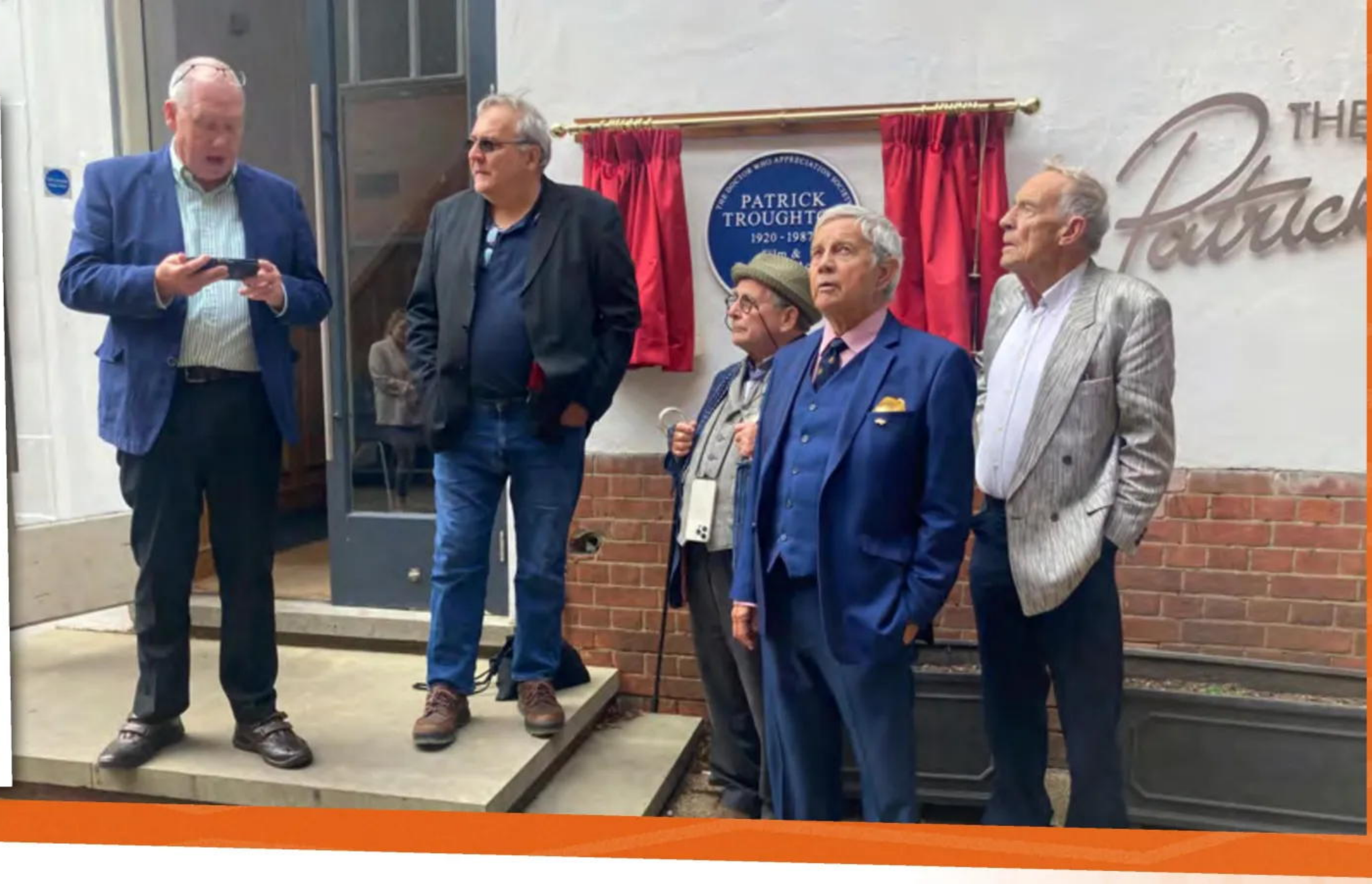
"My father was one of those actors who was in on the beginning of TV," explained Patrick's son, Michael Troughton, in a speech preceding the unveiling. "He was very lucky because many actors didn't make the conversion between theatre and TV, but he took to it like a duck to water. He was lucky to live through the golden age of TV, when drama was considered its main output. The amount of work he actually did was incredible. He was never out of work."

Michael admitted that while his father had many quirks as a person ("as perhaps we all do"), he rarely showed weakness in his professional life. "He was a committed professional who could take on practically any role and carry it off with supreme confidence. I don't think he could imagine a world without acting. It inspired his life."

The plaque is located at the school's Patrick Troughton Theatre, named in his honour in 2007. Patrick's daughter Joanna said that he would have been very proud of the recognition. "[My father] was very, very sociable when he was working," she said, commenting on the healthy turn-out – which included, among many others, *Poirot* star Hugh Fraser (a militiaman in Troughton's second *Doctor Who* story, *The Highlanders,* 1966-67), Hammer horror starlet Madeline Smith (who featured in 1974's *Frankenstein and the Monster from Hell*, one of Troughton's five films for the company), Sophie Aldred (Ace), impressionist Jon Culshaw, and director Graeme Harper. "He loved other actors. He was very gregarious. You can see how fond they are of him – it's amazing!"

Doctor Who Magazine took the opportunity to talk Troughton with some of the attendees. Seventh Doctor Sylvester McCoy recalled watching his predecessor in "swashbuckling" programmes on television as a child: "I was delighted when he was in something – I recognised him." The Second Doctor was Sylvester's first. "Your first Doctor is always the one that sticks with





you. I'm here as a fan. When I became Doctor Who, I went to Washington for a convention. Patrick was in Columbus, Georgia, doing a convention, and that's where he passed away. I was about to go on stage and do a Q&A when I was told that he had died, and would I please tell the audience? That was a very, very sad day. If it wasn't for him" concluded Sylvester, "I wouldn't be here now."

In a speech read by the Appreciation Society's Tony Jordan, Sixth Doctor Colin Baker – who was unable to attend in person – conceded that *Doctor Who* may have ended back in the 1960s "had Pat not seized the opportunity given to him so cleverly, so creatively and so brilliantly. The creation of his sly, self-effacing and deceptive Doctor by this masterful character actor ensured that another dozen or so actors could mine the wonderful opportunities offered by the role."

Colin considered it "a wonderful honour" to have acted alongside Patrick in *The Two Doctors* (1985). "He was warm and generous, disarming and naughty – and very funny. It was a remarkable experience and a joy to watch a master – with a small 'm' – at work, and to work with him and to be able to call him a colleague."

The Second Doctor made a huge impression on the young Matthew Waterhouse (Adric), who enthused over Patrick's "fabulous, fabulous" performance: "I just love him as the Doctor, and I love him as an actor," he said. "He was a wonderful British character actor of amazingly high quality."

Over 20 years before filming a brief farewell scene in *The Five Doctors* (1983), Carole Ann Ford (Susan) appeared with Troughton in an episode of the department store drama *Harpers West One*.

"He was very much the more experienced actor," she said, recalling an unfortunate incident that took place in rehearsal. "When I acted, and indeed when I spoke normally, I used to speak with my hands. I do it much less now because Patrick taught me a lesson! We had some quite close scenes and on one occasion I was obviously getting into an excited state because my hands were flying in all directions. Unfortunately, they flew in a particular direction of Patrick's anatomy which he'd have least wanted them to. He was entitled to be a bit upset! At the break, he tied my hands behind my back and said, 'Go on, act *now*!' It's quite a common thing, apparently. I was speaking to Michael [Troughton] about it, and he said he'd done that to him too!

→

"Dad was a committed professional who could take on practically any role and carry it off with supreme confidence."

Michael Troughton

Opposite page: Patrick Troughton as the Doctor in *The Highlanders* (1966-67).

Above left: Troughton (left) on stage at Mill Hill School in 1937, in *Bees on the Boatdeck*. Photo courtesy of Michael Troughton.

Above right: Tony Jordan of the *Doctor Who* Appreciation Society reads a message from Colin Baker to the assembled guests, including Michael Troughton, Sylvester McCoy, Frazer Hines and Michael Jayston. Photo © Peter Fuller.

Left inset: The interior of the Patrick Troughton Theatre. Photo © Robbie Dunlop.

Below left: Guests Jon Culshaw, Sophie Aldred, Michael Troughton, Sylvester McCoy, Joanna Troughton (Patrick Troughton's daughter) and Roxana Mohabaty (Michael Troughton's wife). Photo © Dave Greenham.

Below centre: Director Graeme Harper. Photo © Robbie Dunlop.

Below right: Chris Tranchell, who appeared as Jenkins in *The Faceless Ones* (1967) opposite Troughton. Photo © Robbie Dunlop.

TROUGHTON
1920-1987
Film &
Television
studied
MILL HILL

THE DOCTOR WHO APPRECIATION SOCIETY
PATRICK TROUGHTON
1920 - 1987
Film & Television Actor studied here
MILL HILL SCHOOL

Right: The guests chat over an informal drink.

Right inset: One of the cupcakes made to mark the occasion.

Below: Carole Ann Ford, Joanna Troughton, Sophie Aldred and Madeline Smith with the plaque.
Photo © Peter Fuller.

→ "He was adorable in every way," Carole added. "Very sensitive, very funny, very warm. He was a great practical joker. Just a lovely, lovely man to be with."

These sentiments were echoed by director Renny Rye – who, having enjoyed Patrick's performance as Quilp in *The Old Curiosity Shop* (1962), cast him in one of his most fondly remembered roles: Punch and Judy man Cole Hawlings in the children's fantasy series *The Box of Delights* (1984). "*The Old Curiosity Shop* was the first thing I saw on television that I absolutely adored," Renny said, "and the reason why I wanted him in the first place. He was my hero. Patrick was a consummate professional and great with the children who were in it. He was a quiet, contained and very charming man."

Frazer Hines, who played Jamie, the Second Doctor's longest-serving companion, spoke fondly of his time on the series. "Three of the happiest years of my life in showbiz were playing opposite Patrick," he smiled. "It was a joy to go to work every day. You never felt, 'Oh, what if he's had a bad night?' It was just lovely. We never had a cross word. He was a beautiful, wonderful man. How we ever got any work done I don't know."

"We're all very proud of him," said Joanna Troughton, whose son, actor Harry Melling, has followed in his grandfather's footsteps. "It's nice the school has honoured [my father] in this way."

Mill Hill School is equally proud of the association. "It's fabulous for our budding actors to have someone of that stature to look up to and think 'That could be me,'" said director of theatrical performance Alex Gatherer. "But even more importantly, someone who had so much creativity and ambition and self-belief in that performance – to have the bravery to take over from William Hartnell. And that's what I'm trying to encourage my pupils to remember when we talk about what he gave to the school, and continues to give to millions of people through entertainment today."

"My dad was Doctor Who," said Michael Troughton to the assembled guests, shortly before he and Joanna pulled the string to reveal the new plaque. "But he was also as good a dad as he could be. A heartbreaker to some, a wonderful friend to others, a charmer to women, a happy colleague to his workmates, a brilliant actor to his audience, a dependable professional to his director, a publicity-shy anomaly to his press, a gift of eccentricity to his interviewer, and the blue-eyed boy to his mother. And an eternal optimist to his world. We miss you, Dad." **DWM**

THE DOCTOR WHO APPRECIATION SOCIETY
PATRICK TROUGHTON
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THE Patrick Troughton THEATRE

"He was adorable in every way, very sensitive, very funny, very warm."
Carole Ann Ford

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ALL DECS ON HAND

VERITY SCOTT is an assistant set decorator on the new series of *Doctor Who*, while **LOIS DRAGE** is the set decorator's assistant. They explain the difference to **SIMON GUERRIER**...

Verity Scott trained in theatre design at Wimbledon School of Art. "I then went into event organising," she tells **Doctor Who Magazine**, "but I had a sympathetic boss who let me do other things. I did about 14 short films, including *Flipped* [2001], where Jason Flemyng wakes up on the ceiling. That involved building a house upside-down. The shorts led to a job as standby art director on docudramas and then on to high-end TV dramas. I moved to Wales to work on the drama *Pen Talar* [2010] and the production buyer left, so I took a sidestep from being on set and went into production buying, which led me to this current role."

As one of the assistant set decorators on *Doctor Who*, Verity is "often on set helping to dress the sets, but a lot of what I do is organising other people. I've been at Bad Wolf since 2018, so I'm one of the longest-standing crew members there."

While studying set design for TV and film at the University of South Wales, Lois Drage had work experience on the 2018 series of *Doctor Who*. "I was mostly in the prop store," she recalls, "making backpacks to go in a cargo ship set as dressing. We cut up old army parachute and tent material, filled it with stuffing, wrapped it in rope and added buckles and accessories to the fronts." After graduating in 2019, Lois received a tip: "One of my lecturers told us about some trainee positions on *Doctor Who*. I applied and got a job as a graphics trainee on Jodie Whittaker's last series."

After a year on that, Lois moved on to be graphic designer on the dual-language drama *The Light in the Hall* or *Y Golau* (2022). "I learned lots doing that. But I also wanted to try set decoration, so I emailed my CV to a few people I was taken on as a petty cash buyer for this year's Specials and then got to move over to the role of set decorator's assistant."

POLICE PUBLIC CALL BOX

GOOSE AND GANDER

What's the difference between your two jobs?
LOIS: I work as an assistant to our set decorator, Adrian Anscombe, and the whole set dec department.

VERITY: Whereas I'm more like Adrian's right arm. Billie Blue Williams is the other assistant set decorator; we work alongside him. We're allocated whole sets or sometimes large chunks of episodes.

What have you been doing on *Doctor Who* today, 15 June?
LOIS: I've been cleaning props we've taken from our store, so they look fresh. We're pulling out anything relevant, interesting and colourful that we might use on a particular, later set. I pass those on to assistant buyer Taymar Lee, so she has those options.

VERITY: I've been managing a set that is quite complicated and takes up a lot of time. One set on the forthcoming Specials took ten weeks from start to finish.

Does the job start with receiving the script?
VERITY: Often we're also given concept drawings and visualisations. We go through the script with the set decorator, working out what we'll need to research. We first gather anything we can from the props store on site. Then we make judgment calls on whether to make, hire or buy anything else. We'll make up samples for Adrian and other department heads to approve. We work closely with the art department, who are like the architects; we are the interior decorator.

> **"WE GO THROUGH THE SCRIPT WITH THE SET DECORATOR, WORKING OUT WHAT WE'LL NEED TO RESEARCH."** VERITY SCOTT

How do you do the research?
LOIS: Although today I'm pulling out props, research is a big chunk of what I do on *Doctor Who*. Before the rest of the team start on the next block of episodes, I try to get ahead on what we'll need. Adrian and I talk through what's wanted; I'll then find reference material or talk to specialists and enthusiasts who are expert in that area. I consolidate that information, so when it's time to prep the block I can pass that all onto the assistant set dec and buyers.

VERITY: That's not always where it ends. On the upcoming Episode 4, Lois dealt with part of the set near the TARDIS. She did the research and gathered what was needed, and then that became her responsibility – she was in charge of almost a mini-set of her own.

LOIS: Yes, I spent time standing-by on this intricate, delicate thing. We sometimes needed five people to move it so we could put a camera in its place, then had to ensure we put it back exactly as before.

And this intricate thing was…?
LOIS: You'll know it when you see it! **DWM**

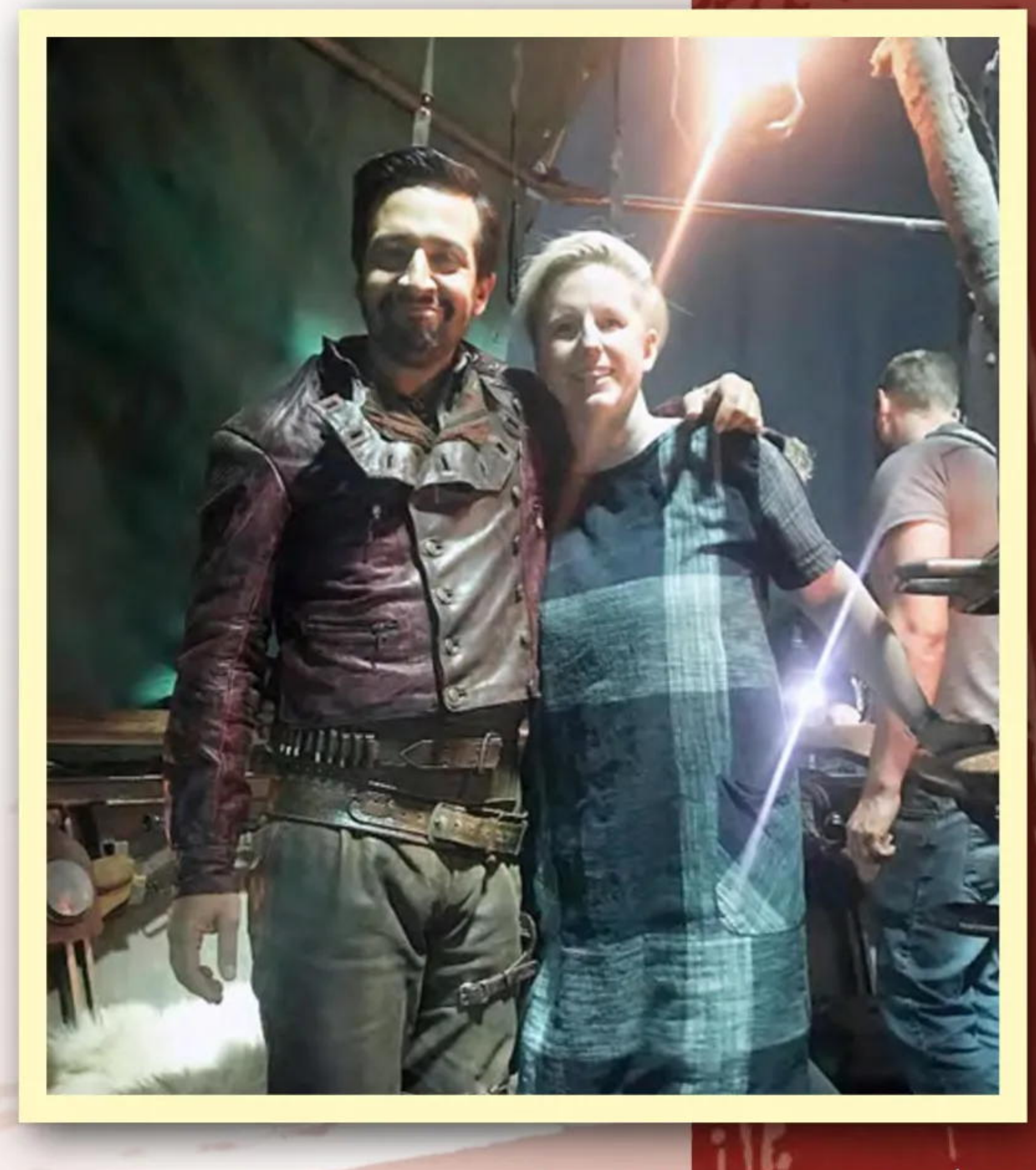
Opposite page: Assistant set decorator Verity Scott and set decorator's assistant Lois Drage.

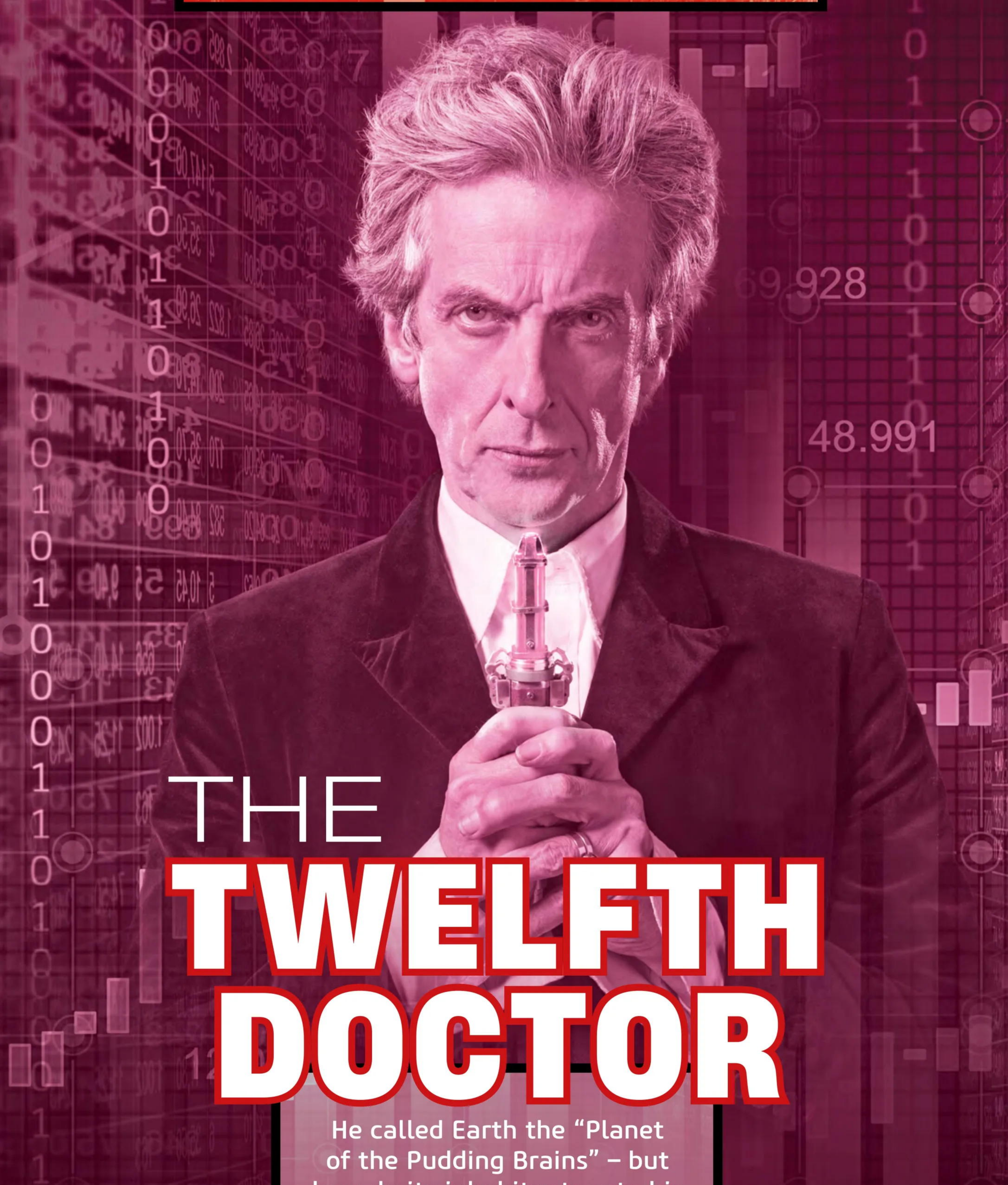
Above left: Lois with the TARDIS prop.

Above right: Verity and Lois behind the scenes on *Doctor Who*.

Below left: Verity in Oxford, transporting set dressing.

Below right: Lin-Manuel Miranda (as Lee Scoresby) with Verity, on set for *His Dark Materials*.





THE TWELFTH DOCTOR

He called Earth the "Planet of the Pudding Brains" – but how do its inhabitants rate his stories? **TOM SPILSBURY** knows.

Position	Story
1	*World Enough and Time/The Doctor Falls*
2	*Heaven Sent*
3	*Mummy on the Orient Express*
4	*Flatline*
5	*Oxygen*
6	*The Pilot*
7	*The Zygon Invasion/The Zygon Inversion*
8	*Under the Lake/Before the Flood*
9	*The Husbands of River Song*
10	*Extremis*
11	*Face the Raven*
12	*Listen*
13	*Dark Water/Death in Heaven*
14	*The Magician's Apprentice/The Witch's Familiar*
15	*Twice Upon a Time*
16	*Thin Ice*
17	*Deep Breath*
18	*Hell Bent*
19	*Last Christmas*
20	*Time Heist*
21	*Smile*
22	*The Pyramid at the End of the World*
23	*Knock Knock*
24	*Empress of Mars*
25	*Into the Dalek*
26	*The Return of Doctor Mysterio*
27	*The Girl Who Died*
28	*The Lie of the Land*
29	*Robot of Sherwood*
30	*The Eaters of Light*
31	*The Caretaker*
32	*The Woman Who Lived*
33	*Sleep No More*
34	*Kill the Moon*
35	*In the Forest of the Night*

Opposite page: Peter Capaldi as the Doctor.

Top left: The Cybermen advance in *World Enough and Time/ The Doctor Falls* (2017).

Top centre: The Doctor is pursued by the Veil in *Heaven Sent* (2015).

Top right: The Foretold (Jamie Hill) – aka the eponymous *Mummy on the Orient Express* (2014).

Above centre: A dinosaur in Victorian London in *Deep Breath* (2014).

Above: A shuttle lands on Earth's satellite in *Kill the Moon* (2014).

Left: Danny Pink (Samuel Anderson) and Samson (Jayden Harris-Wallace) in a scene from *In the Forest of the Night* (2014).

Far left: Clara Oswald (Jenna Coleman) and Robin Hood (Tom Riley) in *Robot of Sherwood* (2014).

Left: One of the sinister Monks in *The Lie of the Land* (2017).

Below inset: Missy (Michelle Gomez) and the Master (John Simm) in *The Doctor Falls*.

Bottom left: Bill Potts (Pearl Mackie), the Doctor and the Martian expedition members are served by Friday the Ice Warrior (Richard Ashton) in *Empress of Mars* (2017).

Bottom right: David Bradley as the First Doctor in *Twice Upon a Time* (2017).

We've reached the final heats of our 60th-anniversary survey, so this issue we count down your favourite stories of the Twelfth and Thirteenth Doctors.

Over the past few months, we've asked you to give a mark out of ten to all 300 *Doctor Who* TV adventures, with the top three from each Doctor being put forward to a final stage of voting before we crown the overall champion.

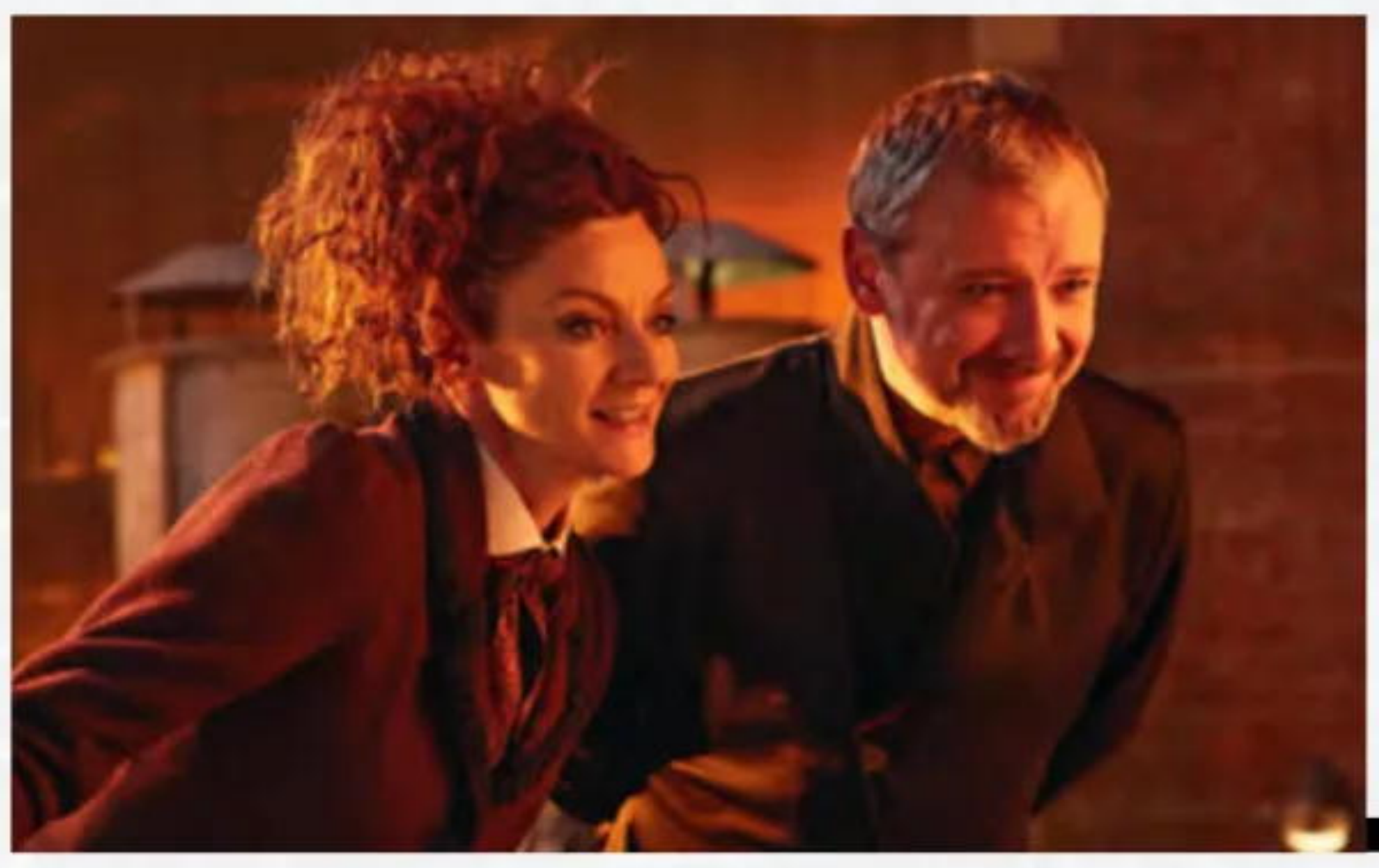
The last time we asked you to vote on every single TV story was in 2014, before the Peter Capaldi and Jodie Whittaker eras had been produced. With 59 new stories coming into the running, it will be fascinating to see if any of them can challenge established classics like *City of Death* (1979), *The Caves of Androzani* (1984) and *Blink* (2007), which have achieved some of the highest scores so far.

At the very top of the Twelfth Doctor's chart we find *World Enough and Time/The Doctor Falls*, which previously won **DWM**'s 2017 Season Survey. Six years on, this macabre two-parter has clearly lost none of its chilling power. Given that a massive 61 per cent of you awarded it a perfect ten out of ten, putting it on a par with only a tiny handful of stories from the show's history, it surely has to be one of the favourites in the final round.

Two more Season Survey winners also finish inside Peter Capaldi's top three, as *Mummy on the Orient Express* (2014) and *Heaven Sent* (2015) both secure their positions in the grand final.

So far, so predictable, but there are a few surprises elsewhere. In our 2017 survey, Victorians-versus-Ice Warriors adventure *Empress of Mars* finished in third place for the year. However, it's now only the ninth most popular tale from that particular batch of stories, slipping to 24th place in the Twelfth Doctor's chart. The main beneficiary is Series 10 opener *The Pilot*, which was originally fifth for that year but now takes third place among the class of 2017 (and an impressive sixth overall).

One story which you've given us your opinion on for the first time is Peter Capaldi's finale, *Twice Upon a Time*, as this 2017 Christmas Special fell awkwardly between our regular Season Surveys. As such, it wasn't included on the voting form for either Capaldi's final series or Jodie Whittaker's first, so we don't have a previous yardstick to judge it by. However, the story acquits itself very well – it's the Twelfth Doctor's second most popular Christmas Special, and his 15th most popular story out of 35.



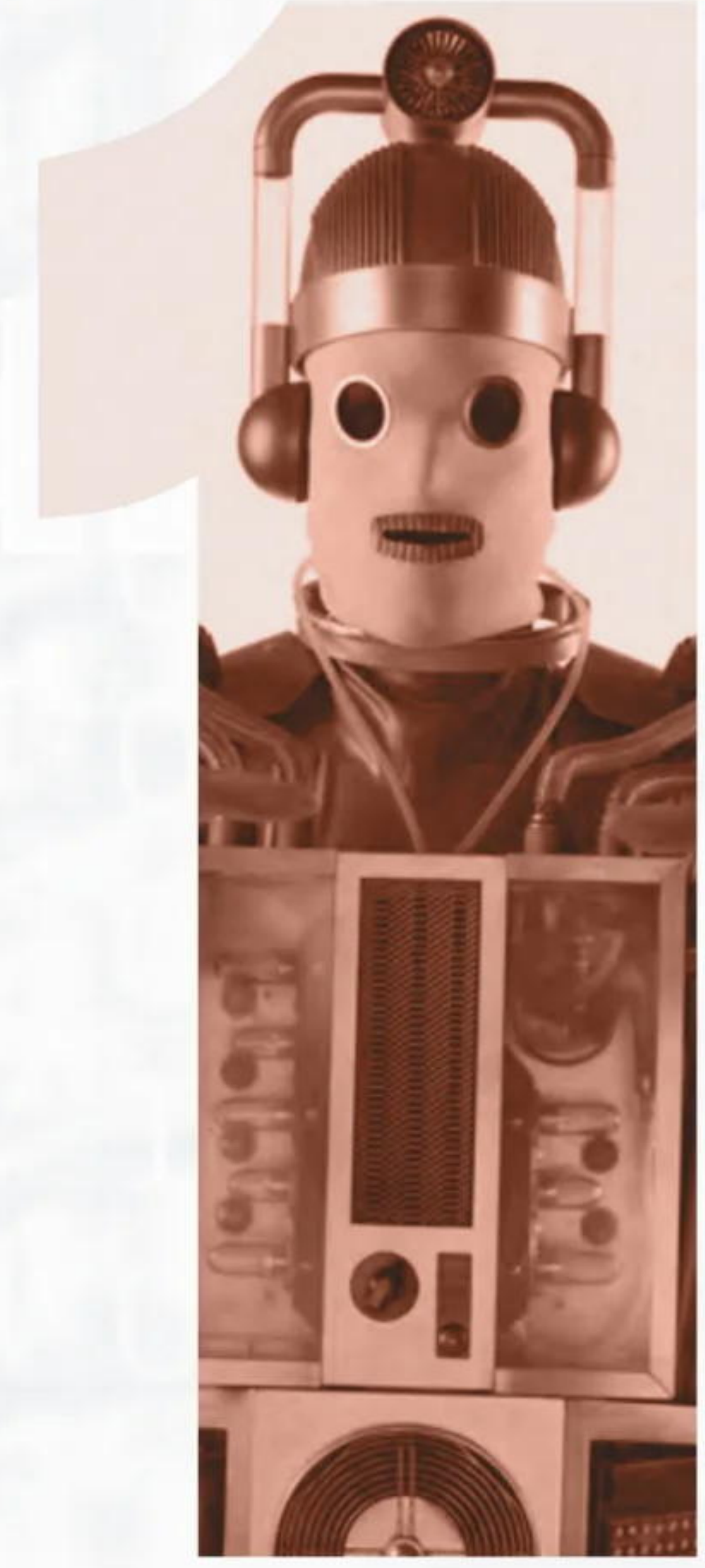
Six years on, the macabre Series 10 finale has lost none of its chilling power.

The bottom of the Twelfth Doctor's chart reveals fewer surprises, as *In the Forest of the Night* and *Kill the Moon* filled the bottom two places in the 2014 Season Survey and do so again here. Similarly, 2015's bottom two, *Sleep No More* and *The Woman Who Lived*, fail to improve their relative positions.

However, the episodes that charted lowest in the 2017 survey have seen a slight change in fortunes. *The Lie of the Land* – last in a trilogy of stories featuring the sinister Monks – finished last in that year's poll, but its placing of 28th on this list doesn't seem quite so damning. *Smile* came 11th out of 12 stories, but now takes a relative sixth place, moving up past *The Return of Doctor Mysterio*, *Knock Knock*, *The Pyramid at the End of the World*, *Empress of Mars* and *The Eaters of Light*.

THE TOP THREE

EDDIE ROBSON takes a space train, spends what seems like eternity alone, then sees the birth of the Cybermen...



This is our first 'every story' poll since the Twelfth Doctor made his debut, and it feels like there isn't yet a settled consensus on the best of this era, which makes these results particularly fascinating. The vote has thrown up a monster-of-the-week episode, an atypical high-concept story, and a high-stakes season finale – one from each of his seasons.

In third place is *Mummy on the Orient Express*. What other show could do an episode with that title and deliver on it so comprehensively? The title doesn't even mention that this particular *Orient Express* is *in space*. The promise of the concept is smartly fleshed out by writer Jamie Mathieson – the on-screen ticking clock is a cheeky touch, and the Doctor's resolution of the problem is perfect, character-defining stuff. It genuinely rivals 1975's *Pyramids of Mars* for the title of 'best *Doctor Who* story with a monstrous mummy'. No mean feat.

There have been many great *Doctor Who* stories, but *Heaven Sent* is something else – one of those rare pieces of television that leaves you wondering what on earth you just watched. The answer is, you've just watched 54 minutes of Peter Capaldi wandering around a mechanical castle, talking to himself while being stalked by a shrouded ghoul. But you've also watched an audacious, gut-punching meditation by Steven Moffat on the nature of grief.

Rachel Talalay's direction is essential to its success, and the montage of subsequent loops sears into your brain as you absorb the enormity of what's going on. Discussion of the best modern TV often centres around tightly written two-handers, but few shows would even *attempt* what's basically a one-hander, and it demonstrates that *Doctor Who* can go toe-to-toe with any of your fancy 'Golden Age of Television' stuff.

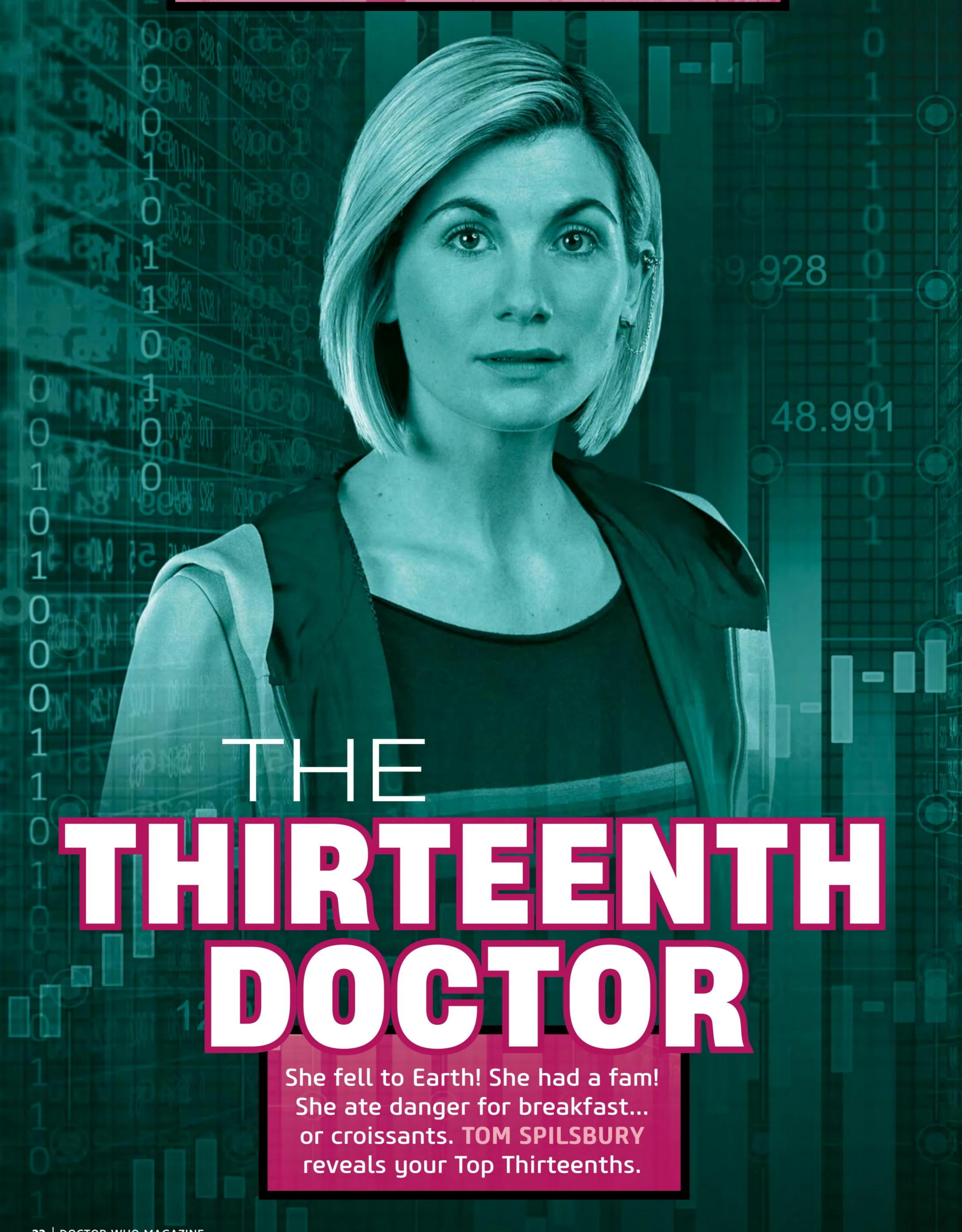
So if that's in second place, what can possibly be top? *World Enough and Time*/*The Doctor Falls* – which is also exemplary. Moffat's take on *Doctor Who* at its finest, and it has the bit where John Simm's Master applies his eyeliner on the eve of battle. The device of time moving at different speeds in different parts of the spaceship is characteristically clever, but also agonising in that the Doctor's chance to save Bill slips away in a matter of minutes.

It does a *lot*, and does it all very satisfyingly. It tidies up the Cybermen's origins *and* adds dimensions of horror they didn't previously have; it's the first multi-Master story; and it culminates in a stark exploration of what the Doctor does when he can't win. It's as blockbuster as *Doctor Who* gets.

Above left: The Foretold stalks another victim in *Mummy on the Orient Express*. **Above centre:** The Doctor faces an impenetrable wall in *Heaven Sent*. **Above right:** A Cyberman in *World Enough and Time/The Doctor Falls*. **Below left:** *In the Forest of the Night* saw London covered by trees.

Last But Not Least...

Propping up your chart is *In the Forest of the Night*, in which the trees have taken over the world. It's fair to say that this doesn't entirely work, and it asks the viewer to accept more implausibilities than the average episode of *Doctor Who*. But its explicit evocation of myth and fairytale does have a magical quality, and it's got something pertinent to say about our complacent relationship with nature. Above all, there hasn't been another story like it in the history of the TV series, which is quite some achievement. *Doctor Who* should be allowed to take swings like this, even if they don't quite land. **DWM**



THE THIRTEENTH DOCTOR

She fell to Earth! She had a fam! She ate danger for breakfast… or croissants. **TOM SPILSBURY** reveals your Top Thirteenths.

Position	Story
1	*The Power of the Doctor*
2	*The Haunting of Villa Diodati*
3	*Fugitive of the Judoon*
4	*Rosa*
5	*Demons of the Punjab*
6	*Spyfall*
7	*Eve of the Daleks*
8	*The Woman Who Fell to Earth*
9	*Resolution*
10	*Nikola Tesla's Night of Terror*
11	*The Witchfinders*
12	*Flux*
13	*It Takes You Away*
14	*Revolution of the Daleks*
15	*Kerblam!*
16	*Ascension of the Cybermen/The Timeless Children*
17	*Can You Hear Me?*
18	*The Ghost Monument*
19	*Praxeus*
20	*Arachnids in the UK*
21	*The Tsuranga Conundrum*
22	*Legend of the Sea Devils*
23	*The Battle of Ranskoor Av Kolos*
24	*Orphan 55*

Opposite page: Jodie Whittaker as the Doctor.

Above left: The Doctor endures an unusual regeneration in *The Power of the Doctor* (2022).

Above centre: Yaz, (Mandip Gill), Mary (Lili Miller) and Lord Byron (Jacob Collins-Levy) in *The Haunting of Villa Diodati* (2020).

Above right: A Judoon platoon in *Fugitive of the Judoon* (2020).

Left: Tzim-Sha (Samuel Oatley) in *The Woman Who Fell to Earth* (2018).

Below left: Marsissus (Craige Els) in *Legend of the Sea Devils* (2022).

Below centre: Ryan (Tosin Cole), Yaz, Graham (Bradley Walsh), Paltraki (Mark Addy) and the Doctor in *The Battle of Ranskoor Av Kolos* (2018).

Below right: One of the Dregs in *Orphan 55* (2020).

Far left: A sinister robot postman watches Yaz in *Kerblam!* (2018).
Left: The reconstituted Dalek attacks in *Resolution* (2019).
Below inset: Rosa Parks (Vinette Robinson) in *Rosa* (2018).
Bottom left: The Master (Sacha Dhawan) flanked by his CyberMasters in *The Timeless Children* (2020).
Bottom right: Sam Spruell as Swarm and Rochenda Sandall as Azure in *Flux* (2021).

As we reach the era of the Thirteenth Doctor, there's a sense of mystery about the results, as her last few Specials fell outside the remit of our most recent Season Survey.

Nevertheless, it's probably not a huge shock to find her crowd-pleasing finale, *The Power of the Doctor*, sitting pretty at the top of the list. Featuring surprise appearances from many former Doctors and companions, as well as the Master, Daleks and Cybermen, the 'centenary' Special has all the ingredients of an anniversary get-together. And as we've seen from *The Three Doctors* (1972-73), *The Five Doctors* (1983) and *The Day of the Doctor* (2013) – all of which finished close to the top of their respective eras – those occasions tend to go down well.

With *Doctor Who*'s 300th TV adventure claiming the honours in this category, the race for second and third place was fiercely contested. It's perhaps a bit of a surprise to see *The Haunting of Villa Diodati* take the silver position, given that it only finished in fourth place in our 2020 Season Survey, behind *Fugitive of the Judoon*, *Spyfall* and *Ascension of the Cybermen/The Timeless Children*. It races past all three this time round, with *Fugitive* taking the bronze position, securing its own place in the grand final.

Just missing out on the top three, we find *Rosa*, the highest-placed entry from Jodie Whittaker's first series. This highly regarded story previously won the 2018 **DWM** Season Survey, so its strong showing here isn't a surprise. However, there seem to have been a few shifts in opinion regarding some of the other stories that year. Five years ago, *Kerblam!* achieved second place in our annual survey. Now, it falls behind *Demons of the Punjab*, *The Woman Who Fell to Earth*, *Resolution*, *The Witchfinders* and *It Takes You Away* – all of which it beat last time round. Meanwhile, *The Battle of Ranskoor Av Kolos* is now the lowest-ranked story from Jodie's first year, slipping behind *The Tsuranga Conundrum*, which previously came last when we first asked you for your views.

Just missing out on the top three, we find *Rosa*, the highest-placed entry from Jodie Whittaker's first series.

As we scan further down the list, it's interesting to note the relative positions of the three New Year's Day Specials – all of which featured the Daleks. The last of these, *Eve of the Daleks* (2022), is clearly the most popular, with *Resolution* (2019) quite some way ahead of its sequel, *Revolution of the Daleks* (2020), which finishes mid-table.

Exactly mid-table, however, is the six-chapter epic *Flux*, which finishes in 12th position out of 24. Like the Sixth Doctor's similarly season-spanning 1986 adventure *The Trial of a Time Lord* (which was ranked fourth out of Colin Baker's eight stories), *Flux* is ostensibly made up of several shorter adventures, which weren't rated individually for this survey. Perhaps that counted against it to some extent, but it's worth noting that *Flux* received the highest overall average score of Jodie Whittaker's three seasons.

And that's it for now! We have our 37 finalists, from which we're asking you to pick your all-time favourite story. There's no doubt that there are some very strong contenders from every single Doctor, so which one will be crowned the overall winner? It's over to you...

THE TOP THREE

RICHARD UNWIN visits Winchester and Lake Geneva, then meets Russia's greatest love machine (allegedly).

Above left: The Fugitive Doctor (Jo Martin) in *Fugitive of the Judoon*.

Above centre: Ashad (Patrick O'Kane) in *The Haunting of Villa Diodati*.

Above right: The Master (in Rasputin guise) in *The Power of the Doctor*.

Below: Col Farrell as Benni, Julia Foster as Vilma and Amy Booth-Steel as Hyph3n in *Orphan 55*.

Arguably, *The Haunting of Villa Diodati* is the first instalment of a three-part adventure that continues with *Ascension of the Cybermen* and climaxes with *The Timeless Children*. If that's the case, then *Fugitive of the Judoon* is the prologue to that trilogy.

Our third-placed story is a masterpiece of misdirection, surrendering its secrets one by one until reaching a gloriously impossible crescendo. Pre-broadcast promotion focused on the thrilling return of the Judoon, so the surprise appearance of Captain Jack came as a massive shock to viewers. But that reveal was itself just a warm-up for an even bigger bombshell – a hitherto unknown incarnation of the Doctor, sensationally portrayed by Jo Martin. While the eventual revelations of the 'Timeless Child' arc proved controversial with fans, there's no denying that people found a lot to love in the mysteries of the build-up.

Taking second place, *The Haunting of Villa Diodati* is a ghost story that morphs into something else – appropriately, for an adventure that sees the Doctor and her friends meeting Mary Shelley, the woman who helped invent science fiction while writing horror. Tales of this type can be at risk of petering out when, eventually, the curtain is raised to expose the science behind the supernatural. But here the reveal of a partially converted Cyberman is a superb surprise that only adds to the thrills. Ashad reconnects his race with bloodcurdling horror in a way that hasn't really been done since the metal men climbed out of their tombs on Telos in 1967. The author of *Frankenstein* meeting a being created from a fusion of technology and flesh, and who's seen to gain 'life' from lightning, is pure *Doctor Who* black magic. It's also about as close as this era gets to the Gothic horror monster-movie mash-ups stitched together by Philip Hinchcliffe and Robert Holmes in the 1970s.

It's no great surprise to find that *The Power of the Doctor* tops the poll of Thirteenth Doctor adventures. It's one of the most high-sucrose, full-fat, ultra-processed servings of *Doctor Who* ever dished up. And don't we just love filling our faces with it...? Old companions! Old Doctors! The Master (as Rasputin), the Daleks, *and* the Cybermen! It's been a good ten months since broadcast now, and some of us are still coming down from the sugar rush. There are definitely more balanced and nutritious instalments to be found in this era – but the sheer delight of pick 'n' mix chaos on offer here has proved impossible to beat. It works both as a joyful celebration of the Thirteenth Doctor and as a birthday cake for the BBC, with a beautifully shot regeneration as the cherry on top.

Last But Not Least...

Poor old *Orphan 55*. Maybe its very worthy ecological message is deemed a little too heavy-handed by many. But there's still plenty to enjoy at this exclusive spa resort – including one of the most successful monster designs of the Chris Chibnall era. (No, not the nice lady with the cat make-up and the tail...) And we can also thank this episode for one of the most quotable lines ever to be uttered in *Doctor Who*. All together now: "*Benni!*" **DWM**

MEMORY WORM

ANDREW SMITH

The Worm deletes your past – and it's loose on Earth! ALISTAIR McGOWN continues to test *Doctor Who* contributors, to check they've not come into contact with it. This issue: a writer who began his career with the 1980 story *Full Circle*...

1 In the early 1970s you were growing up in Rutherglen, Glasgow – but which future **Doctor Who Magazine** contributor briefly lived across the road from you?

It was you! Wee Alistair over the road!

I was really into sci-fi TV by then, so *Doctor Who*, *Star Trek*, *Timeslip*. I loved the reruns of the 1930s *Flash Gordon* serials with Buster Crabbe. I'd walk to school and tread on the road markings, imagining I was crossing the light bridges from *Flash Gordon*!

2 You were a member of the *Doctor Who* Appreciation Society in the late 1970s. But who was its president at the time?

Jan Vincent-Rudzki?

I got into the DWAS after going to the *Doctor Who* Exhibition in Blackpool in late 1975, and they had the society's contact details in the shop, I think. I audiotaped the episodes at the time and wrote up little novelisations of them afterwards. I'd send snippets to accompany the season polls. I remember everyone slamming *The Deadly Assassin* [1976] for its depiction of the Time Lords!

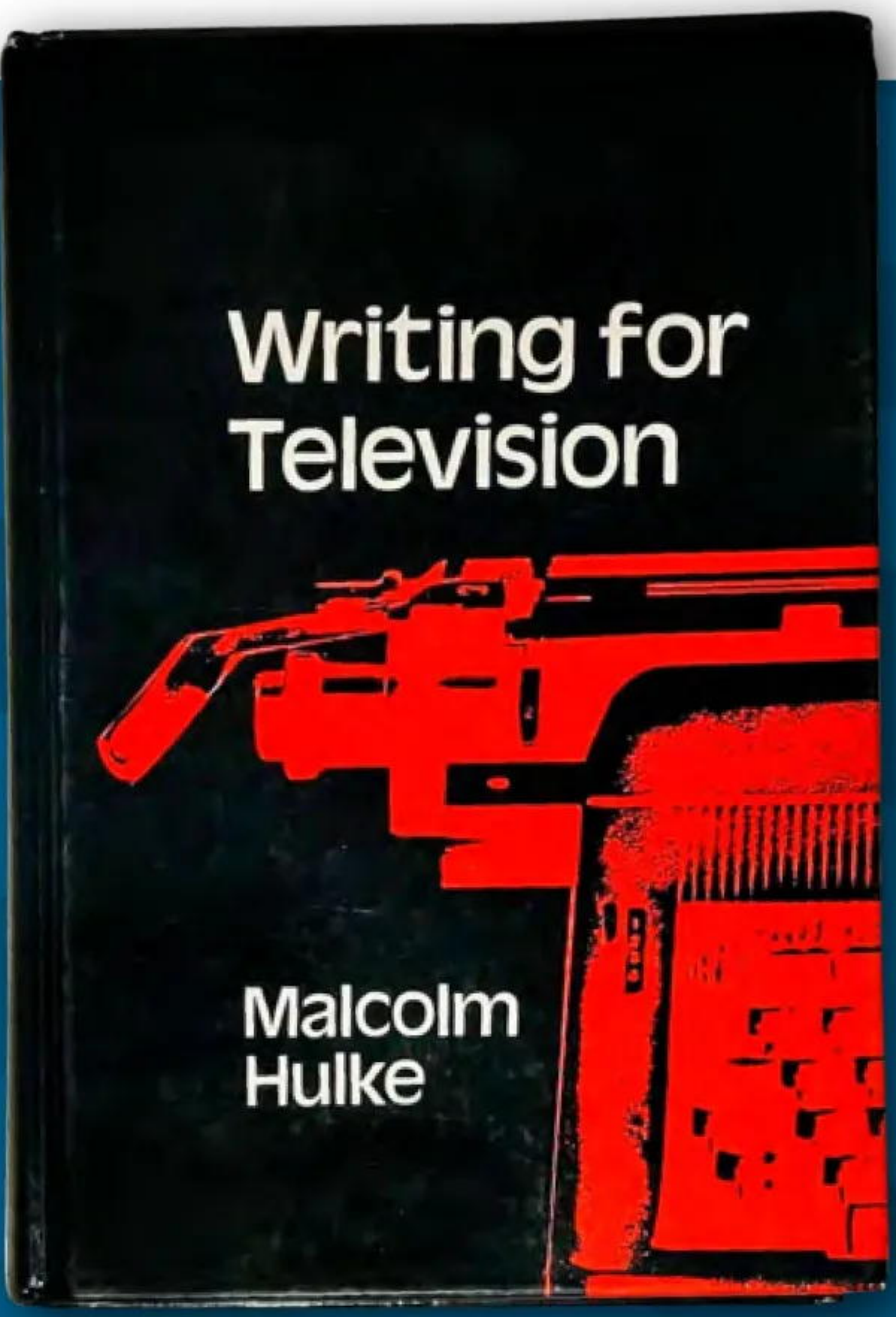
DOCTOR WHO
EXHIBITION BLACKPOOL
DOCTOR WHO
EXHIBITION BLACKPOOL

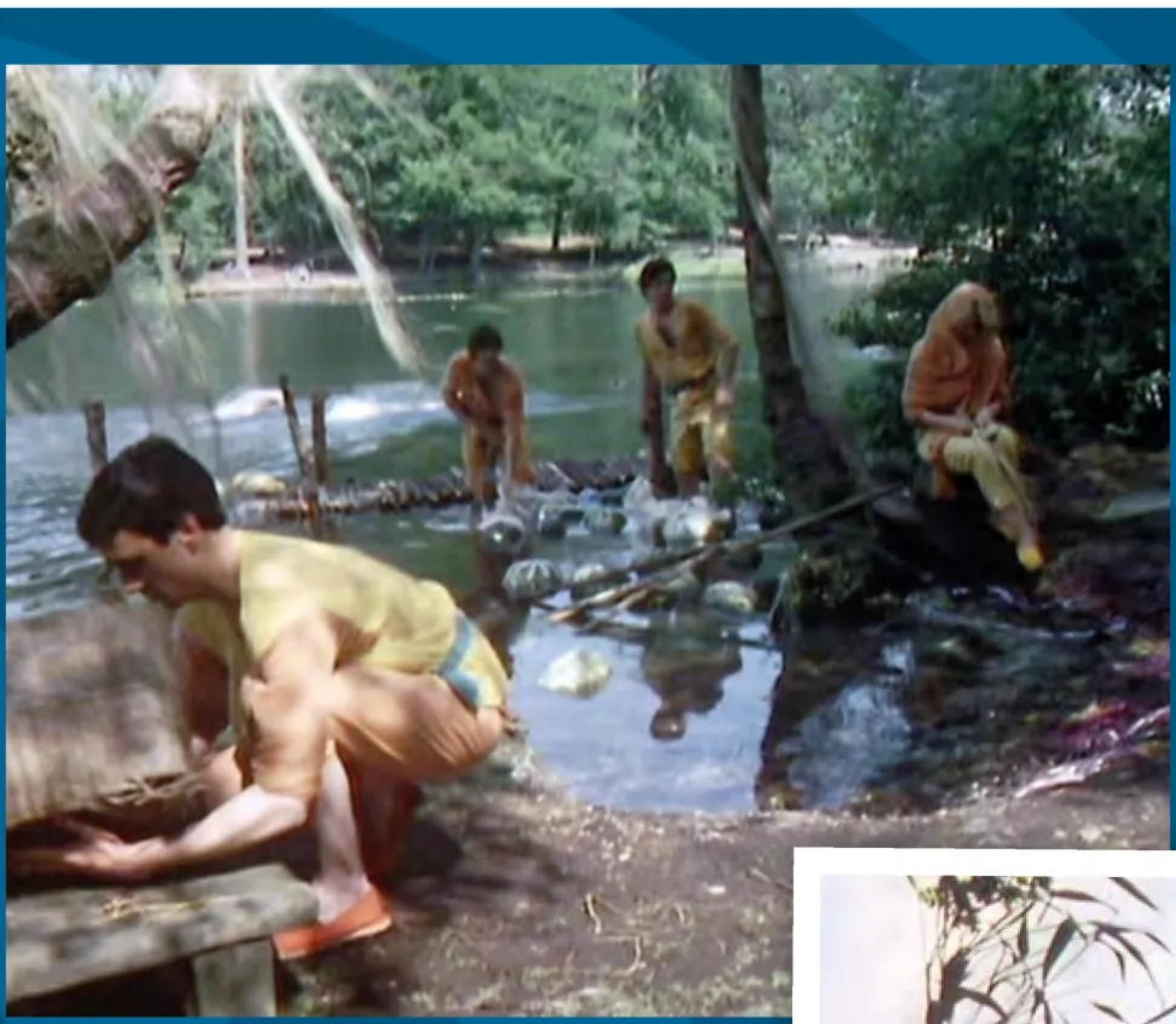
Above right: Writer Andrew Smith.

Above left: A Marshman from Andrew's TV story, *Full Circle* (1980).

Above inset: A light bridge, as traversed in the film serial *Flash Gordon's Trip to Mars* (1938).

Right: 1970s merch from the Blackpool *Doctor Who* Exhibition – a sticker and a carrier bag.





Far left: Malcolm Hulke's seminal book *Writing for Television*.

Left: On location in Black Park for *Full Circle*.

Below: The Marshmen rise from the water at the climax to Part One.

Below inset: Film cameraman Max Samett.

Bottom left: Script editor Christopher H Bidmead.

Bottom right: Andrew on the *Full Circle* set with Adric actor Matthew Waterhouse.

3 **You taught yourself to write by using Malcolm Hulke's book *Writing for Television in the 70s*. Which *Doctor Who* script extract did it include?**

✓

Carnival of Monsters.

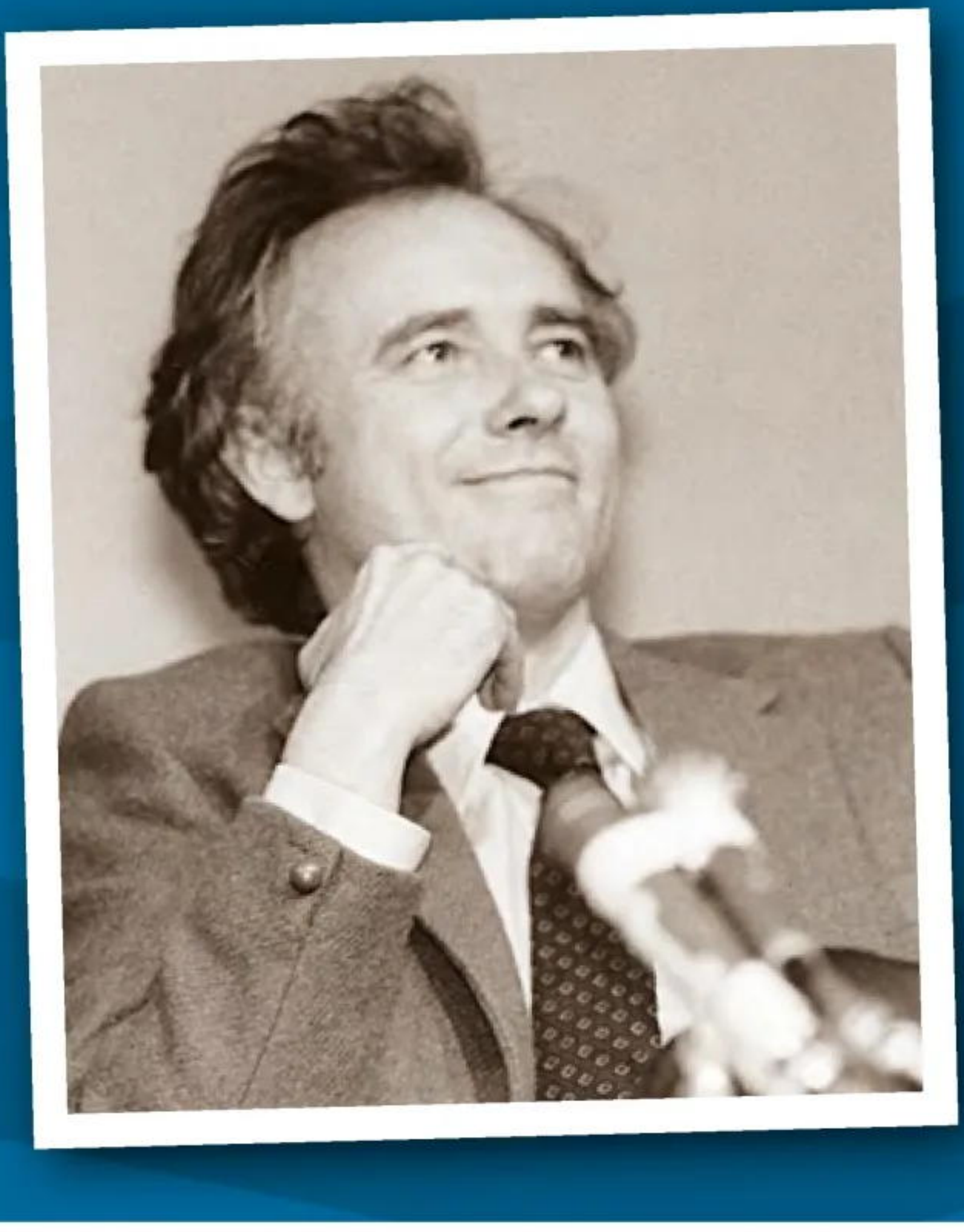
Robert Holmes was *Doctor Who*'s script editor when I first started sending ideas to the production office; I'd have been about 14. He sent me a flyer for this book and suggested I get a copy. It was brilliant because it showed you the official BBC script typing format for the first time.

4 **You were commissioned to write *Full Circle* by script editor Christopher H Bidmead. What does the H stand for?**

✓

Hamilton.

They planned to credit him as Christopher Hamilton Bidmead on the end titles, but it wouldn't fit. I remember my first meeting with him and he was surprised how young I was – but I wasn't going to write "Andrew Smith (17)" on my storyline, was I? I wouldn't have put "Andrew Smith (27)" if I was older.



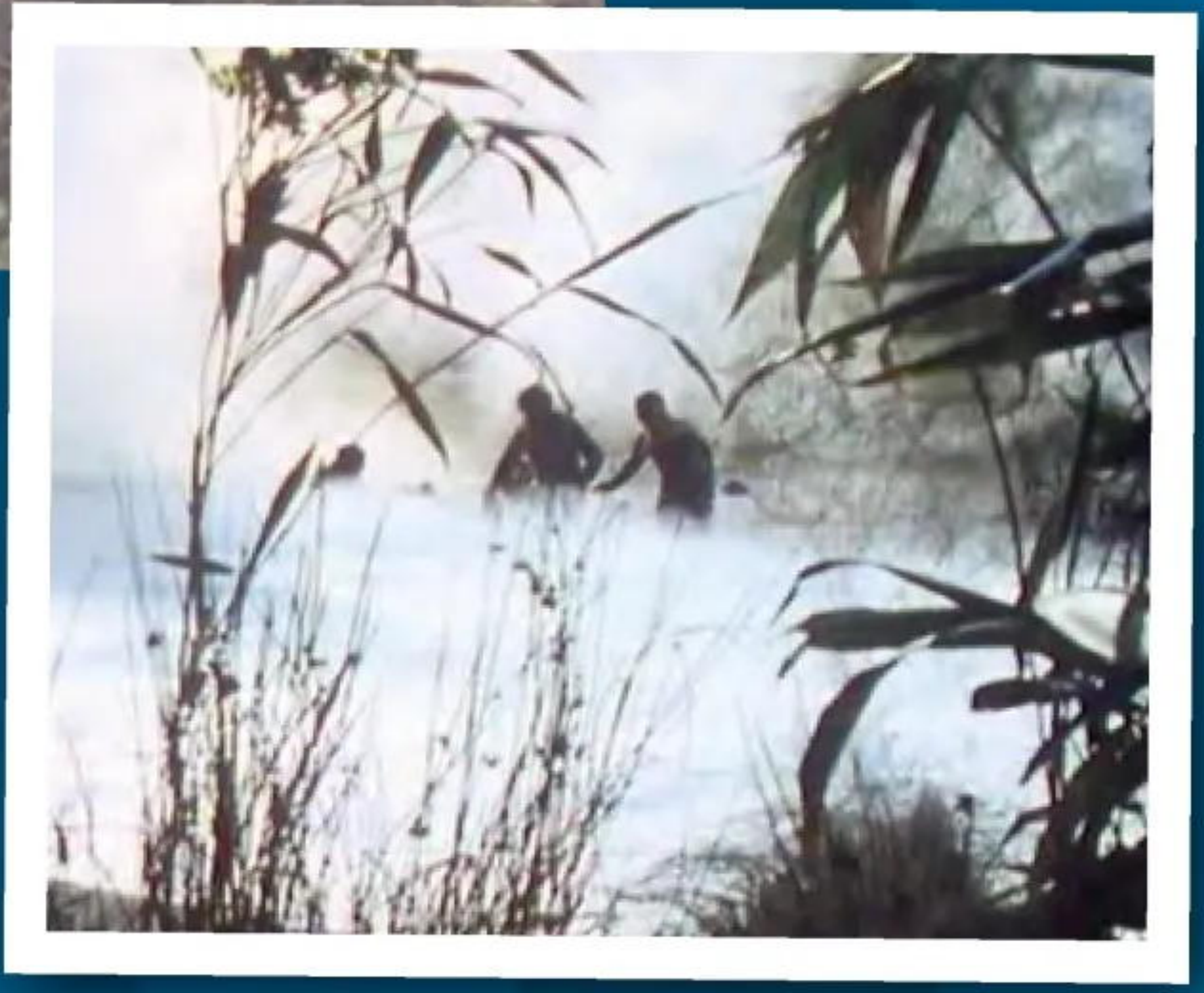
5 ***Full Circle* introduced Matthew Waterhouse as new companion Adric – but what job did he have when he auditioned for the role?**

✓

A BBC clerical records archiving job?

Yes, cuttings clerk at BBC News and Information.

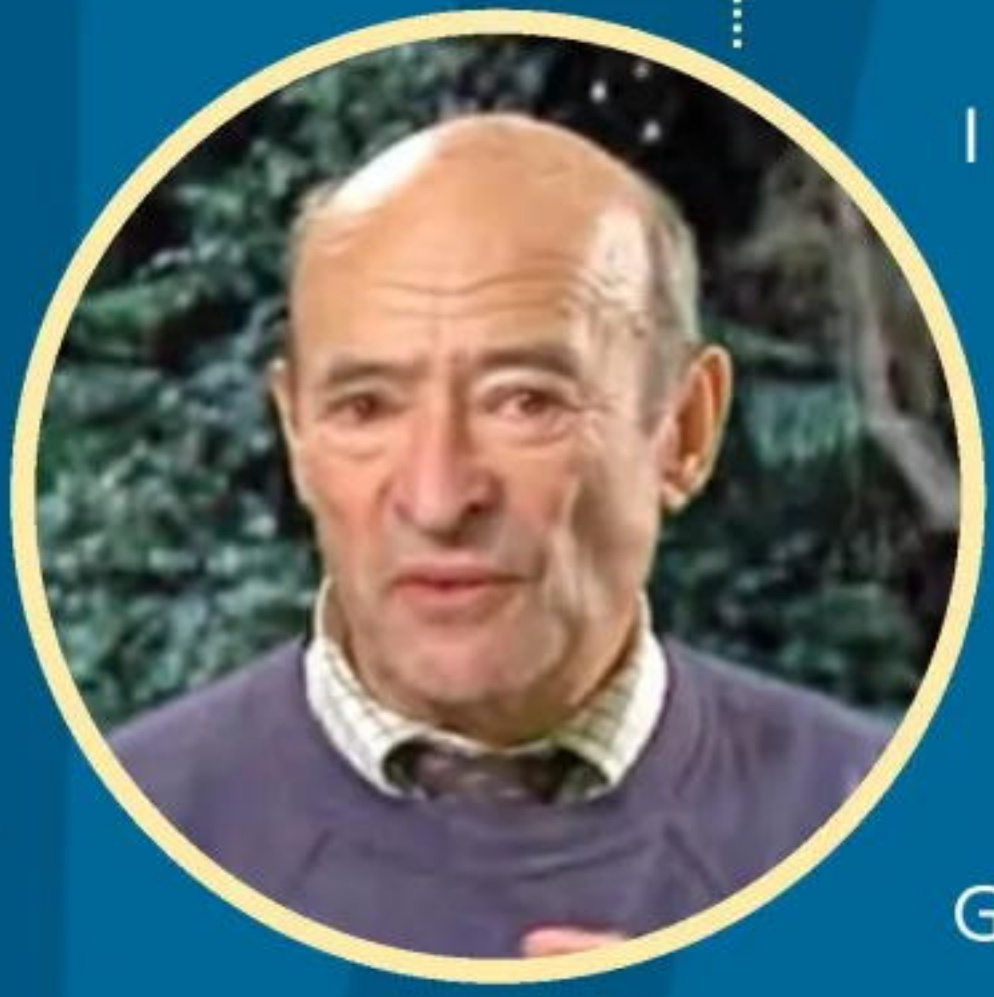
Adric was originally a one-page outline by Chris and [producer] John Nathan-Turner of a juvenile delinquent in a gang. I put in the badge for mathematical excellence – this never meant he was a maths genius! It was a small community and he was pretty good with numbers. It was exciting to devise a new companion – a real cherry on the cake. There's quite a bit of me in Adric – I was a bit of a school swot!



6 ***Full Circle*'s location filming was at Black Park, Buckinghamshire. Peter Grimwade directed – but who was the film cameraman?**

✓

Max Samett.



I met him on location, he did a fantastic job. The Marshmen rising from the lake in silhouette, with the sun behind them, just looked so good. And they used coloured lighting on location to make it look more alien. It was very hot on location and the Marshman actors, including Graham Cole, really suffered. →

MEMORY WORM ANDREW SMITH

GAF
VIEW-MASTER 21 stereo photos in full colour
DOCTOR WHO
View-Master 3D 3 REELS: 21 PICTURE
Doctor WHO
TV & MOVIE
NR. 56

7

Full Circle was the first _Doctor Who_ story adapted for the 3D toy View-Master – but what Peter Davison story became the second?

✓

The Visitation, maybe? No, hang on, *Castrovalva!*

I remember the photographer in studio and on location, he was a nice guy. He had a camera with two lenses to take the stereo photos. I didn't get royalties but I got a special buy-out payment. JNT originally intended to use *State of Decay* [1980] but decided *Full Circle* might be more visual, with a proper 'monster'.

8

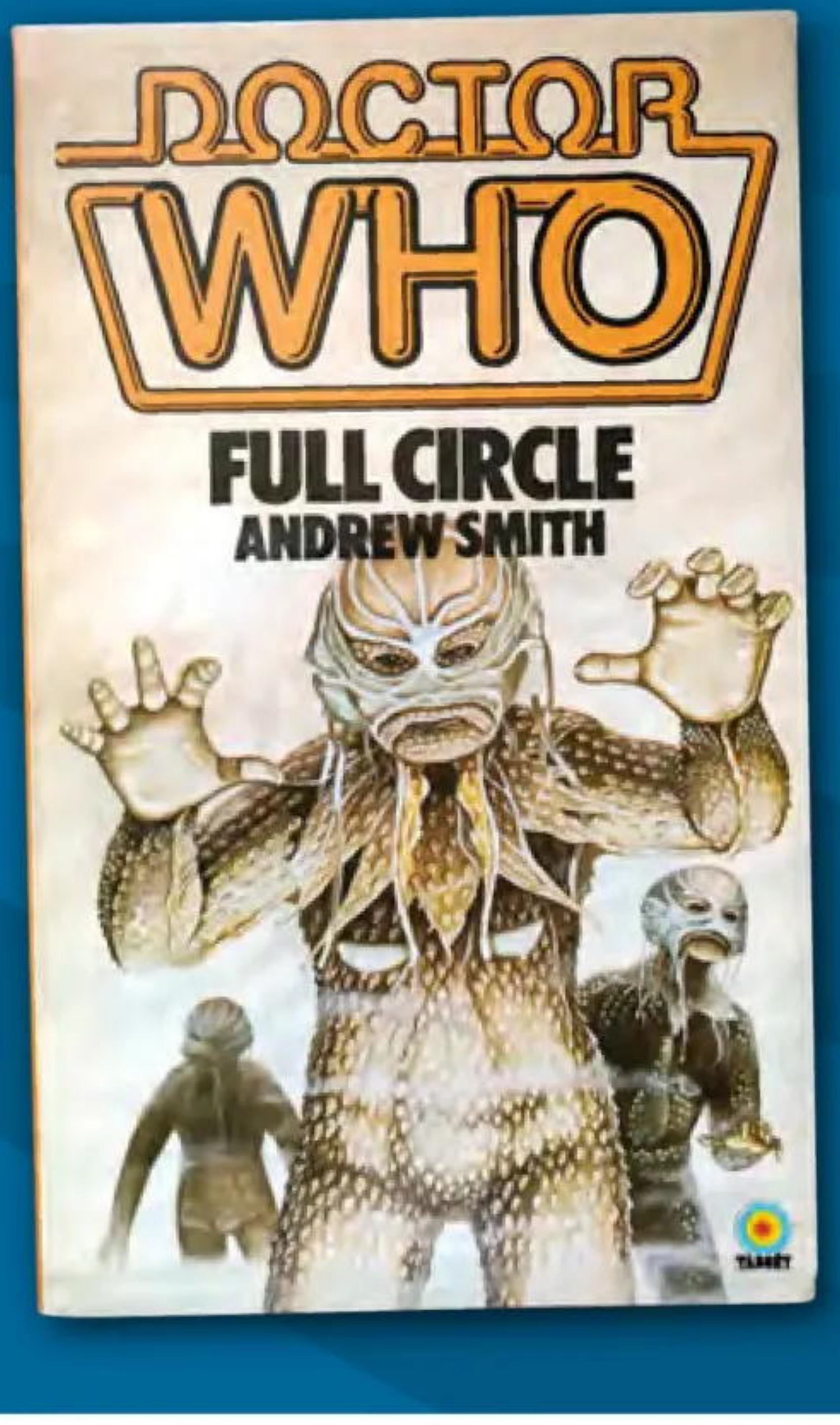
You novelised _Full Circle_ for Target Books in 1982. Who was the range editor?

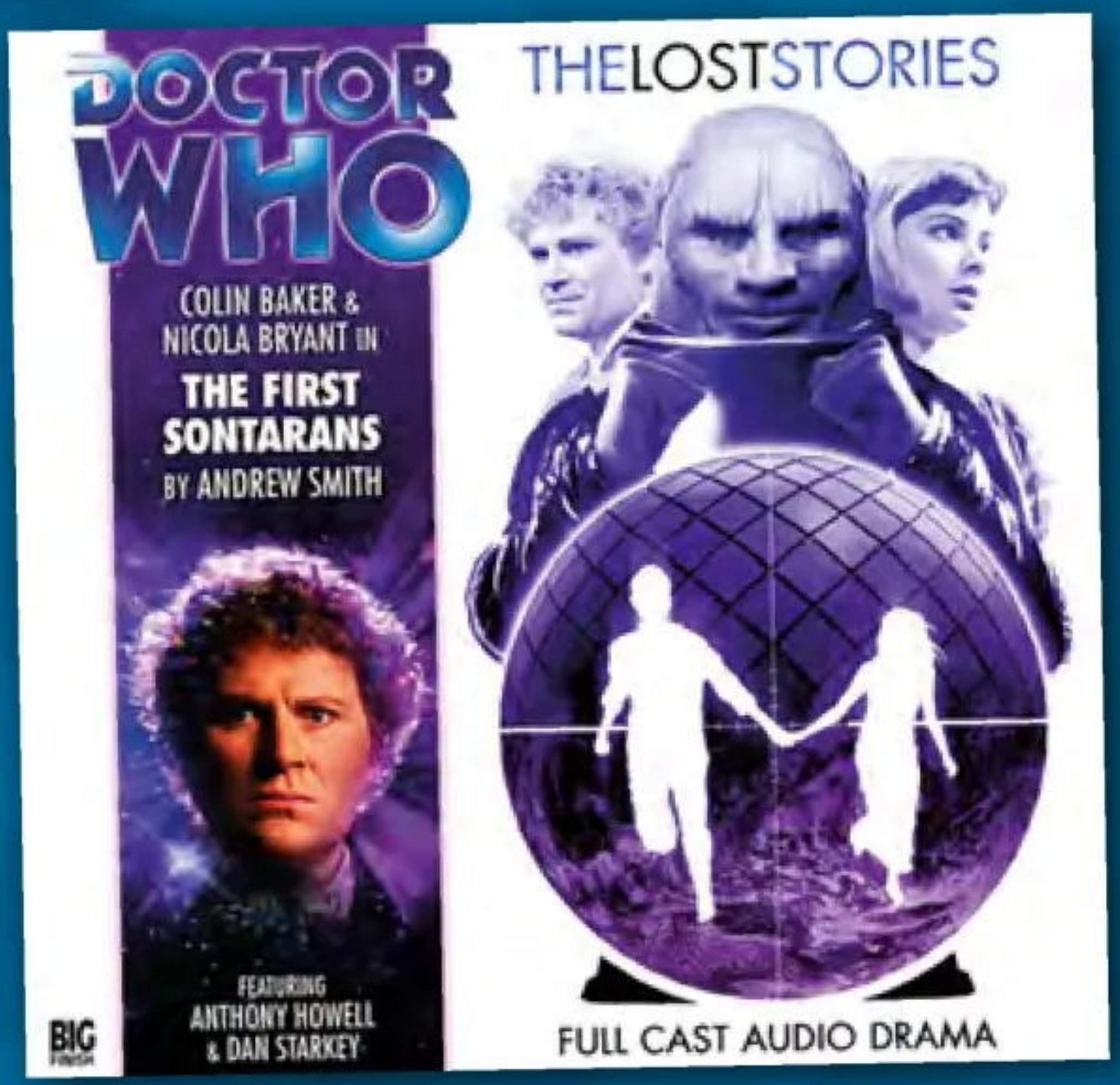
✗

Oh, it was a female editor. We never met, though. Don't know.

It was Christine Donougher.

There was a Writers' Guild strike so I had to hold off on it and I think it was delayed for nearly a year. I wrote it with reference to little on-screen details, working from my video of *Full Circle*. Apparently they reduced the font size to fit my longer word count.


DOCTOR WHO
FULL CIRCLE
ANDREW SMITH


DOCTOR WHO
THE LOST STORIES
COLIN BAKER & NICOLA BRYANT IN
THE FIRST SONTARANS
BY ANDREW SMITH
FEATURING ANTHONY HOWELL & DAN STARKEY
BIG FINISH
FULL CAST AUDIO DRAMA

9

You adapted your rejected 1983 storyline _The First Sontarans_ for Big Finish in 2012. Which Sontaran character did Dan Starkey play?

✓

Fleet Marshal Jaka.

[Script editor] Eric Saward took me to lunch and asked for a Sontaran story, while they were recording *Resurrection of the Daleks* [1984], and I came up with an 'origins' idea. The original outline was for four 25-minute episodes and that changed to 45-minute episodes. I never heard why it was dropped but obviously Robert Holmes came along with *The Two Doctors* [1985] and trumped me. He *had* created the Sontarans after all.

10

Your 2015 Big Finish sequel _Mistfall_ took the Starliner's descendants back to Alzarius – but who played Decider Merrion?

✓

Jemma Redgrave.

[Producer] David Richardson sent me the cast list for that, which he wouldn't normally do, as it was the first thing she'd recorded for Big Finish. It was a big deal. The sequel was [script editor] Alan Barnes' idea and we rationalised a way to get back to Alzarius that made sense, and used Adric's co-ordinates he had calculated to one day return there.

Above left: The View-Master slides for *Full Circle* and *Castrovalva*.

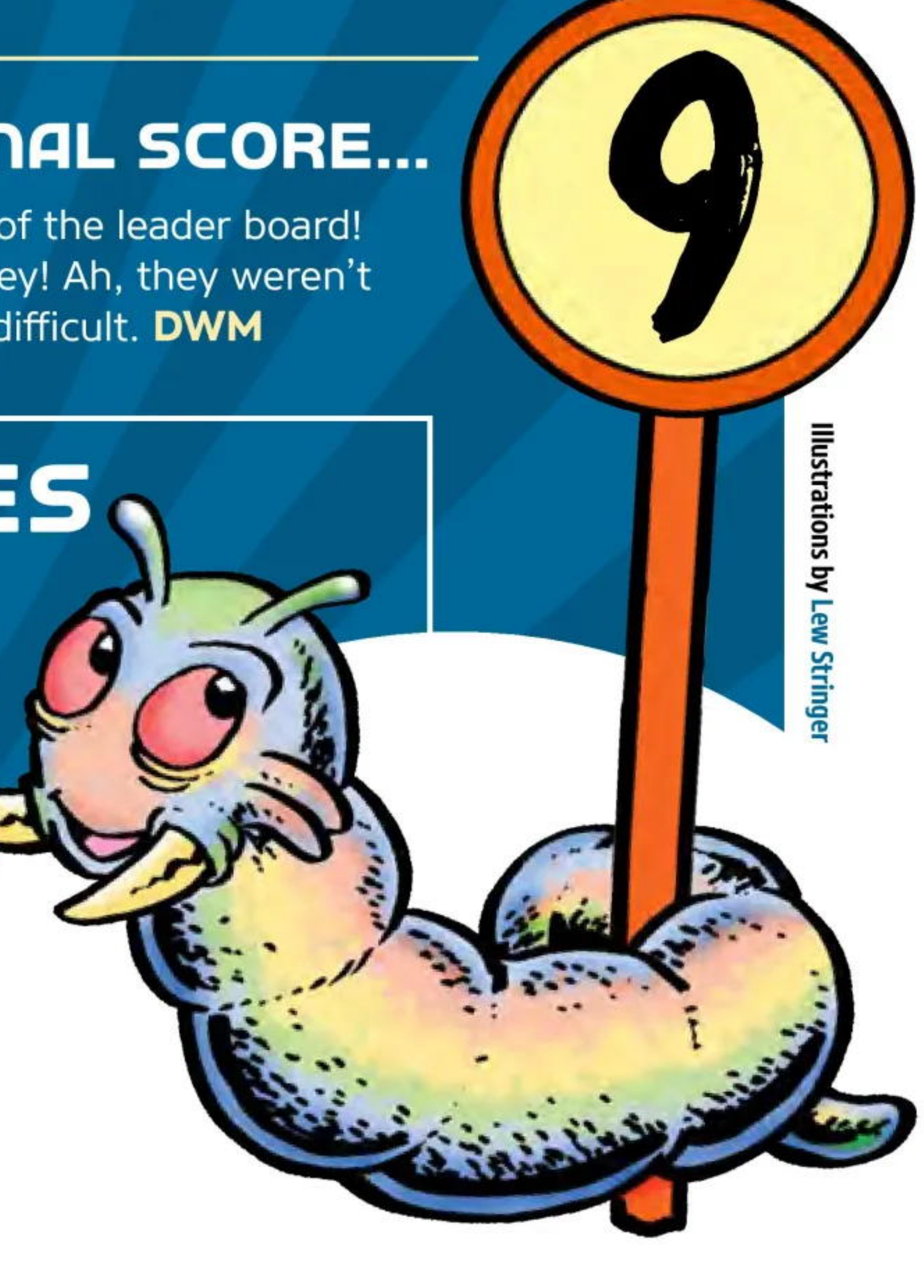
Above right: Andrew (back row, centre) with the cast of the audio adventure *Mistfall* (2015, Big Finish) – Mark Strickson, Janet Fielding, Paul Panting, Sarah Sutton, Nigel Carrington, Emily Woodward, Jemma Redgrave and Peter Davison.

Left inset: The audio adventure *The First Sontarans* (Big Finish, 2012).

Below left: The Target novelisation of *Full Circle* was published in 1982.

FINAL SCORE...

Top of the leader board! Blimey! Ah, they weren't too difficult. **DWM**



KEY TO SCORES

10 out of 10: All clear

9 to 6 out of 10:
Past Worm contact possible

5 to 1 out of 10:
Caution – recent Worm contact likely

0 out of 10:
Alert – Memory Worm present!

Illustrations by Lew Stringer

Explore the landmark years of *Doctor Who*'s history...

FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1963-64

DOCTOR WHO CHRONICLES 1965
DOCTOR WHO CHRONICLES 1967
DOCTOR WHO CHRONICLES 1973
DOCTOR WHO CHRONICLES 1975
DOCTOR WHO CHRONICLES 1983
DOCTOR WHO CHRONICLES 1988
DOCTOR WHO CHRONICLES 2007

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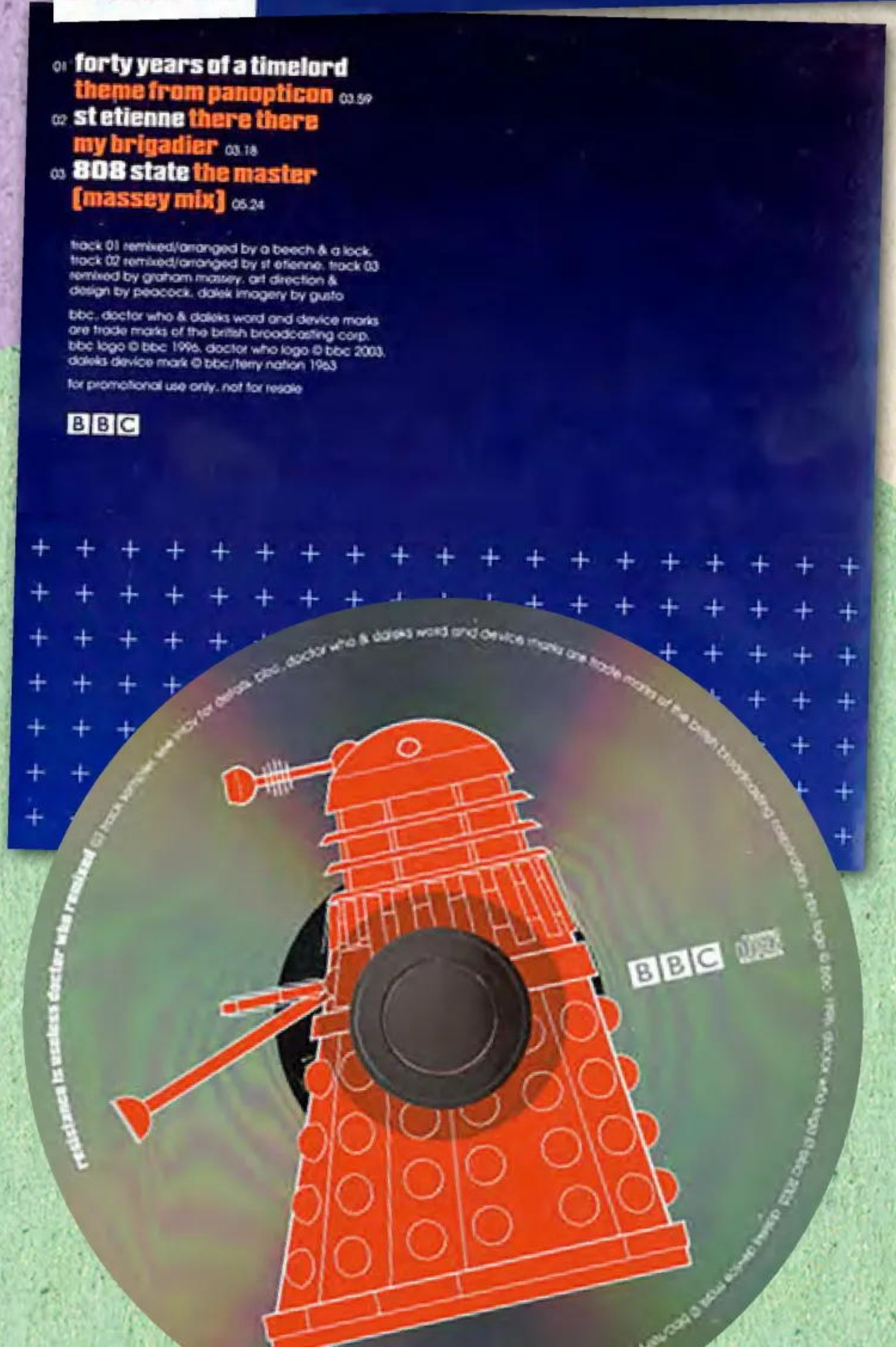
Panini magazines

60 Objects, 60 Years

2003 to **2007**: Sampler CD to *The Journal of Impossible Things*

JAMIE LENMAN continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.

resistance is futile
doctor who remixed
03 track sampler
DOCTOR WHO
1963-2003
PANOPTICON
FORTY YEARS OF A TIME LORD


01 forty years of a timelord theme from panopticon 03.59
02 st etienne there there my brigadier 03.18
03 808 state the master (massey mix) 05.24
track 01 remixed/arranged by a beech & a lock. track 02 remixed/arranged by st etienne. track 03 remixed by graham massey. art direction & design by peacock. dalek imagery by gusto
bbc, doctor who & daleks word and device marks are trade marks of the british broadcasting corp. bbc logo © bbc 1996. doctor who logo © bbc 2003. daleks device mark © bbc/terry nation 1963
for promotional use only. not for resale
BBC
resistance is useless doctor who remixed
BBC

2003

Sampler CD

Of all the gifts *Doctor Who* received on its 40th birthday (a bizarrely incomplete BBC documentary, a cul-de-sac cartoon), one of the oddest and least remembered is an album of pop music devoted to the show – or rather, a three-track sampler for said album.

Resistance is Futile: Doctor Who Remixed resulted from BBC Worldwide's desire to mark the milestone with a range of celebratory merchandise, which they asked freelance consultant Andrew Beech to co-ordinate. "One of the many anniversary projects was an 'in-house' soundtrack album of music inspired by the series – either new variations of the theme, or entirely different music tracks inspired by the show's iconography," says Andrew. "Well-known bands of the time were approached, and the response was positive enough for those tracks to be commissioned, composed, produced and delivered to BBC Records."

Among the chart-busting outfits that contributed tracks were Londoners St Etienne and Manchester's 808 State, both of them regulars on *Top of the Pops*. Whereas the latter chose to weave Dudley Simpson's original music cue for the Master into a fittingly hypnotic dub that took the character's name, the former's *There There My Brigadier* was an eerie industrial soundscape with no apparent connection to the source material – apart from, coincidentally, a spoken-word intro and outro by actor Michael Jayston, who had played the Valeyard in 1986's *The Trial of a Time Lord*.

With the legendary PanoptiCon convention drawing near, the decision was made to launch the project at the event. "When consulting with the BBC Records team about marketing the proposed album, it was suggested that a sampler CD be created as a promotional freebie, to be included in the materials handed out to attendees," remembers Andrew. "Those samplers were indeed created and distributed in early November but, shortly after – and quite unexpectedly – the conclusion of a longstanding review resulted in a swift internal BBC Worldwide reorganisation, as a result of which the BBC Records label was shut down and its staff dispersed before the album could be released."

Thus, the three-track promo (completed by Beech himself in collaboration with Big Finish maestro Alistair Lock) was all of the album we would ever get – although the full version does exist in Beech's personal archive. Still, there were few complaints when *Doctor Who*'s biggest and best present was unwrapped: an official BBC announcement that a new series was due to begin production imminently...

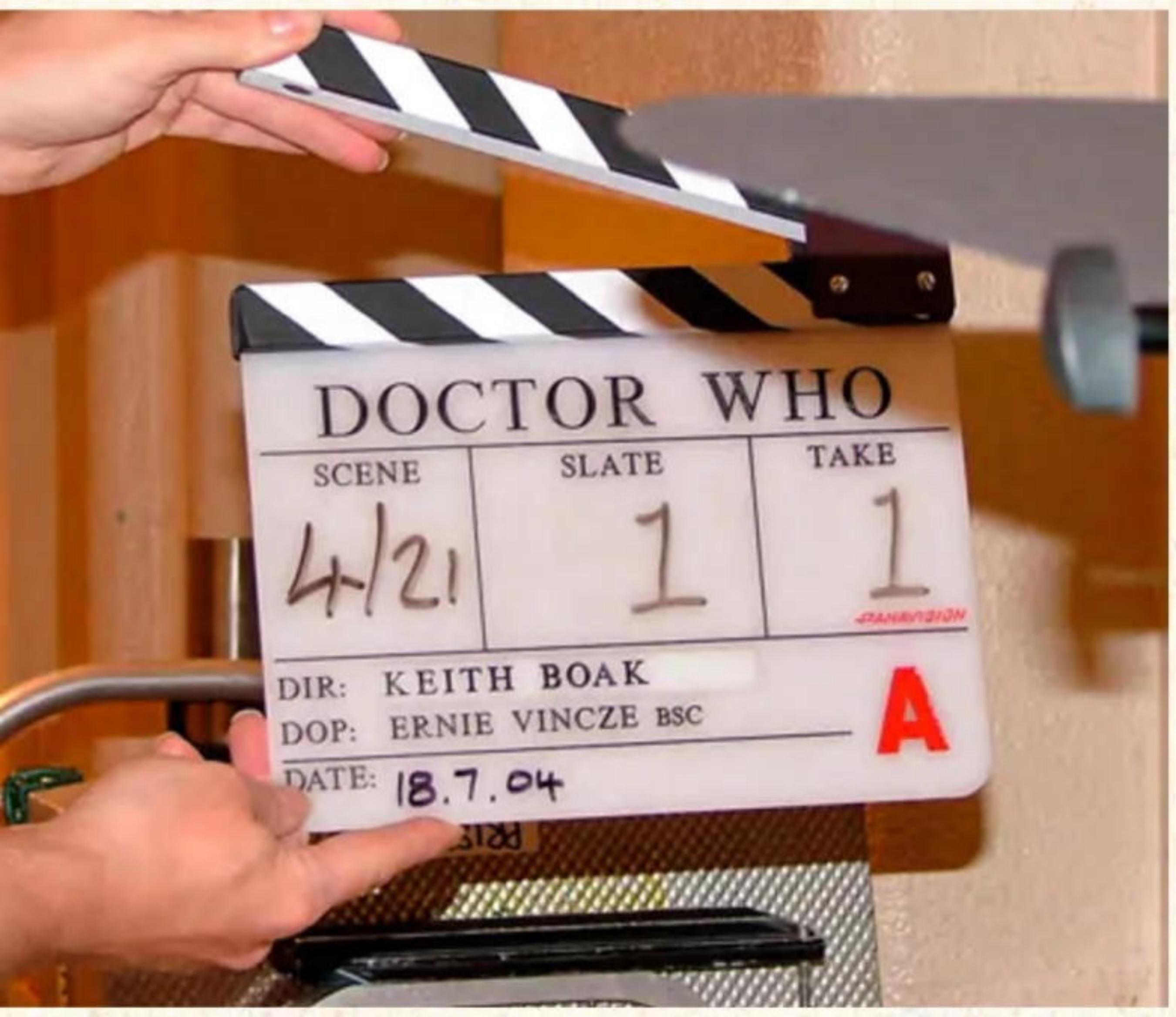
Party Bag

BBC
DOCTOR WHO
40TH ANNIVERSARY 1963-2003
The longest-running science fiction series in the world

PanoptiCon, named after the Time Lords' grand governmental chamber, is a semi-regular convention organised by the *Doctor Who* Appreciation Society (DWAS for short); it's been running in some form (with various gaps) since 1978. In 2003, it served as the show's birthday party, and Matthew Williams of Nottingham was there to grab a slice of the cake.

"I grew up in Leicester and went to the local DWAS group," he says. "I've stayed lifelong friends with some of the members, and a few of us decided to go to PanoptiCon. Memories of 2003 include it being a great venue, but many guests were last-minute. I remember it being the first convention appearance of Paul McGann, who got a rock star's reception!"

Of course, the test of a perfect party is always the little parcel of goodies awaiting each attendee. Among the treats in the PanoptiCon 2003 bundle was, of course, the *Resistance is Futile* promo. "The CD was included in the convention pack," recalls Matt. "I remember being quite intrigued by it and also recognising some of the names of the artists on the proposed full thing, despite being more of an indie kid."

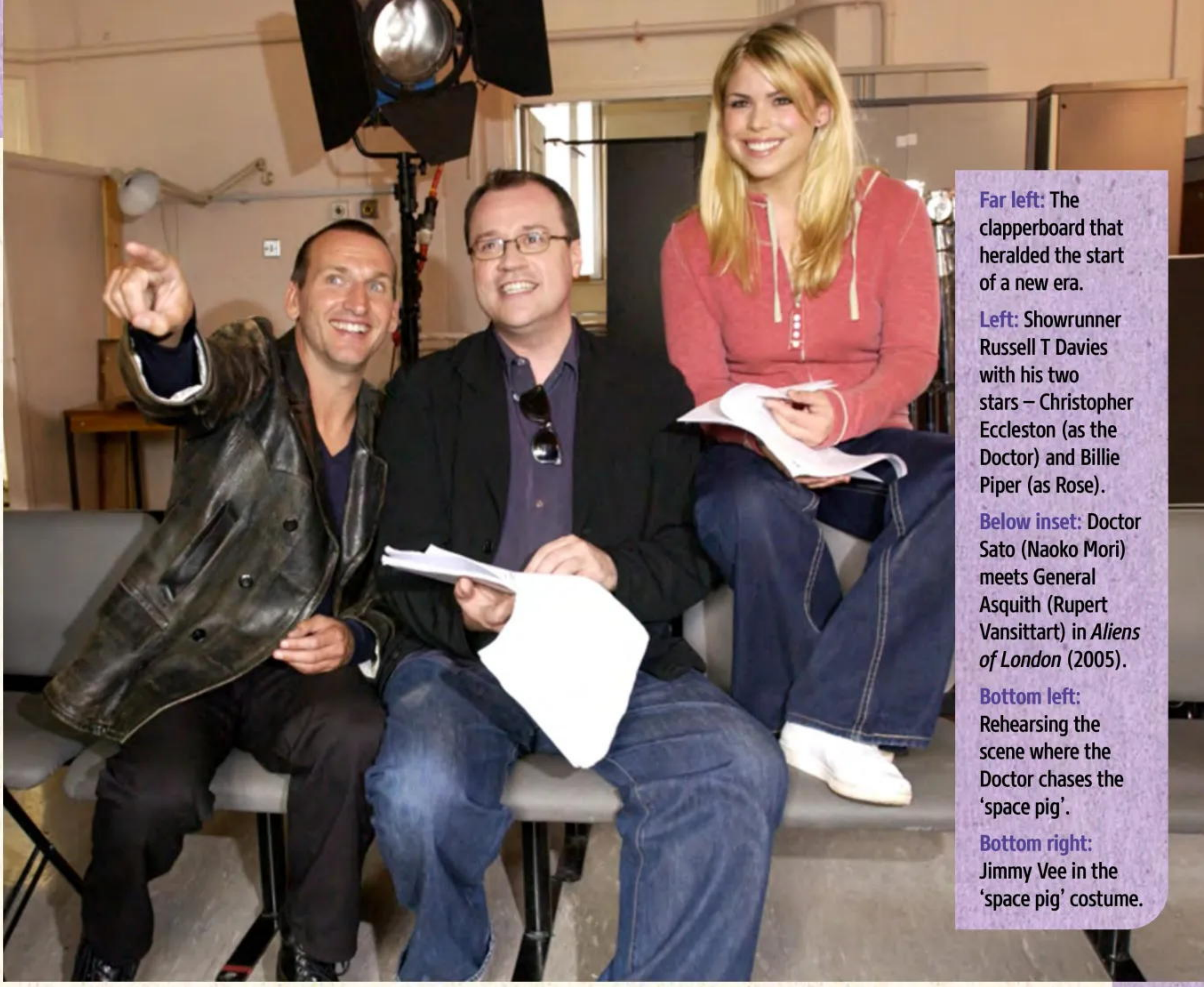


2004

Filming slate

The date on the clapperboard is Sunday 18 July 2004, a date that deserves to go down in television history. This was when, after 15 long years, the BBC began filming a new series of our favourite programme.

If you've been reading this series of articles for the last couple of months, you'll have seen (and perhaps you may even remember) that the so-called 'Wilderness Years' between 1989's *Survival* and 2005's *Rose* were actually an incredibly exciting and productive period for *Doctor Who,* resulting in hundreds of new adventures for the Gallifreyan gadabout in print, on audio, online and even a few on screen. But what we'd always wanted, deep down, was an ongoing televised thread of weekly episodes, broadcast at teatime on Saturdays, with the TARDIS, the Daleks, and enough money to finally match its expansive imagination. We'd been through a decade and a half of rumours and false starts, and nothing less than this clapperboard would convince us that it was finally, actually happening.



Far left: The clapperboard that heralded the start of a new era.

Left: Showrunner Russell T Davies with his two stars – Christopher Eccleston (as the Doctor) and Billie Piper (as Rose).

Below inset: Doctor Sato (Naoko Mori) meets General Asquith (Rupert Vansittart) in *Aliens of London* (2005).

Bottom left: Rehearsing the scene where the Doctor chases the 'space pig'.

Bottom right: Jimmy Vee in the 'space pig' costume.

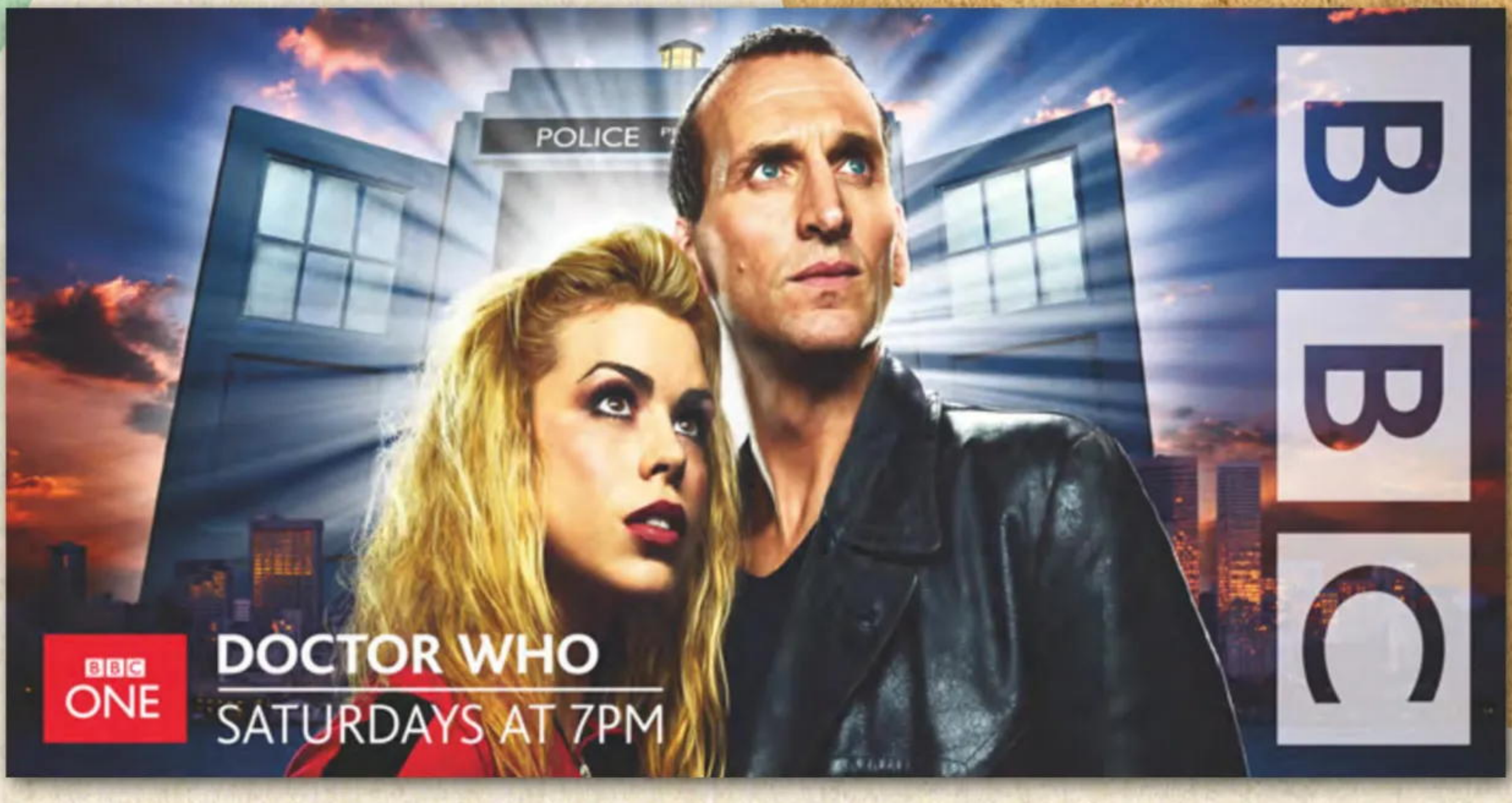
In the event, the first story of the new series to be filmed was not season opener *Rose,* but the double whammy of *Aliens of London*/*World War Three,* introducing us all to the gastrically troubled Slitheen family. The first set-up did feature a Doctor – but probably not the one you're expecting. Naoko Mori's Doctor Sato met with Rupert Vansittart's General Asquith in the corridor of Cardiff Royal Infirmary, doubling for the fictional Albion Hospital, to discuss the apparent extra-terrestrial invasion. Later the same day, Christopher Eccleston would grace the same corridor, chasing actor Jimmy Vee while dressed as a pig in a space suit (Vee, not Eccleston). Vee would go on to become *Doctor Who*'s man of many monsters, inhabiting the Moxx of Balhoon and the pesky Graske among others, before inheriting the role of *Star Wars'* R2-D2 from the late great Kenny Baker.

> **After a decade and a half of rumours and false starts, nothing less than this clapperboard would convince us that it was happening.**

As filming progressed, BBCi's anonymous 'Who Spy' teased out oblique photos from the set to hungry fans, one per day of production – a tradition that continued virtually unbroken until November 2005, with sporadic returns over the next few years. Members of the online community pored over random shots of keys, cars and cameras, until gradually the windows of this tantalising world opened up to reveal glimpses of actors and aliens, posters and props. But the very first thing we ever saw, uploaded to the official website just two days after it was first used on the series, was that famous filming slate. CLAP! →

2005

Billboard


POLICE
BBC
BBC ONE
DOCTOR WHO
SATURDAYS AT 7PM

In March 2005, promotion for Series 1 of the revamped show began to gather pace. Those of us who'd been paying attention had already caught stolen snatches of backstage bits and bobs via the internet. Then, on Tuesday the 8th, televisions nationwide lit up with an exciting teaser trailer featuring the Doctor and Rose, and promising "the trip of a lifetime".

As if this wasn't enough, four days later things stepped up a gear when the show burst out of the screen and onto the physical landscape, in the form of stunning, giant billboards showing Christopher Eccleston and Billie Piper in front of that beautiful blue box. From this point on, you didn't even have to *own* a TV to know that *Doctor Who* was back on the Beeb, Saturdays at 7.00pm, right where it belonged. If the clapperboard had made it real, then this audacious publicity campaign made it impossible to ignore.

Matt Williams from Nottingham recalls the shift in the air when what had seemed like a private concern exploded into the public consciousness. "I remember suddenly becoming aware that what had been a little secret between me and a small group of people seemed to be about to go very mainstream," he says of the billboards – which, like the TARDIS, could turn up in the most unexpected of places. "I've a photo somewhere of the one on Leicester ring road!"

The photo shoot that resulted had taken place on 18 January, in the middle of production for *The Empty Child*/*The Doctor Dances*, on the TARDIS set at Unit Q2 in Newport. When the photos featured in the 26 March-1 April edition of the *Radio Times*, the control room was present and correct – but on the billboard it was replaced by a very odd-looking angle of the time machine's exterior. "I remember my *Doctor Who* OCD being triggered by the TARDIS doors on the image being shown to open outwards," chuckles Matt.

Suddenly everyone was talking about the show, and, as former leader of the local DWAS group, Matt found himself in demand: "The week before the launch was a really exciting time. I got invited onto the Radio Leicester breakfast programme to talk about the imminent return. They had a caller saying it would bomb because 'Everyone wants to watch Ant and Dec on a Saturday night'... I gave him short shrift and interrupted him at every opportunity with my Product Enterprise Dalek!"

> **From this point on, you didn't even have to own a TV to know that *Doctor Who* was back on the Beeb.**

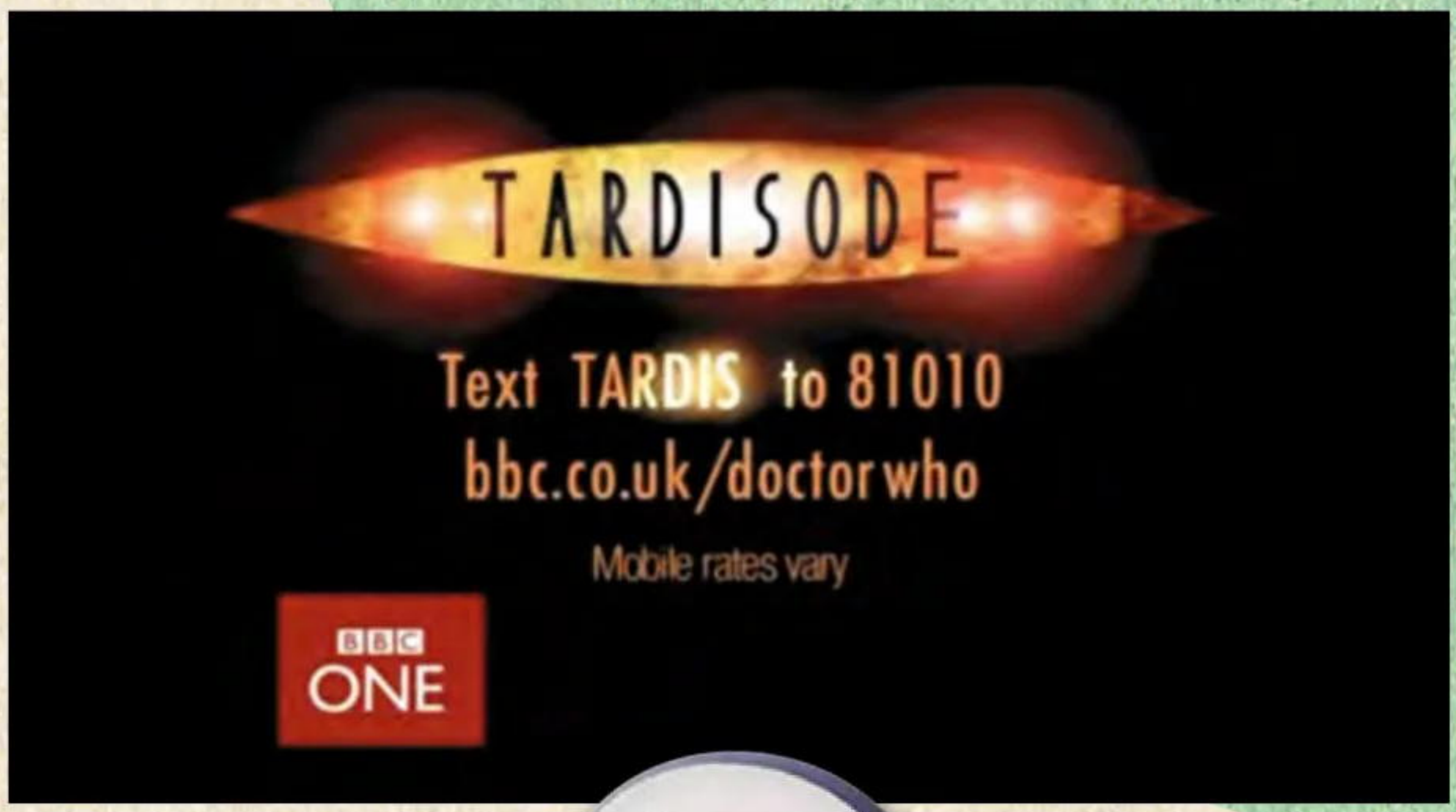
...AND STEP INTO THE TARDIS TO MEET...
Christopher Eccleston as Doctor Who and Billie Piper as Rose Tyler

RadioTimes
www.radiotimes.com
26 MARCH-1 APRIL 2005 93p
Exclusive: COLLECTORS' OPEN-IT-UP COVER!
Knock, knock
Who's there?
As if you didn't know...
POLICE PUBLIC CALL BOX
DOCTOR WHO
All you have to do now is open the door...
PLUS 16-page pull-out special!
Doctor Who Saturday BBC1
WIN £100,000 TO PAY OFF YOUR MORTGAGE: p16

Top: A billboard publicising the return of *Doctor Who*.

Above: One of the much-seen images of Rose and the Doctor.

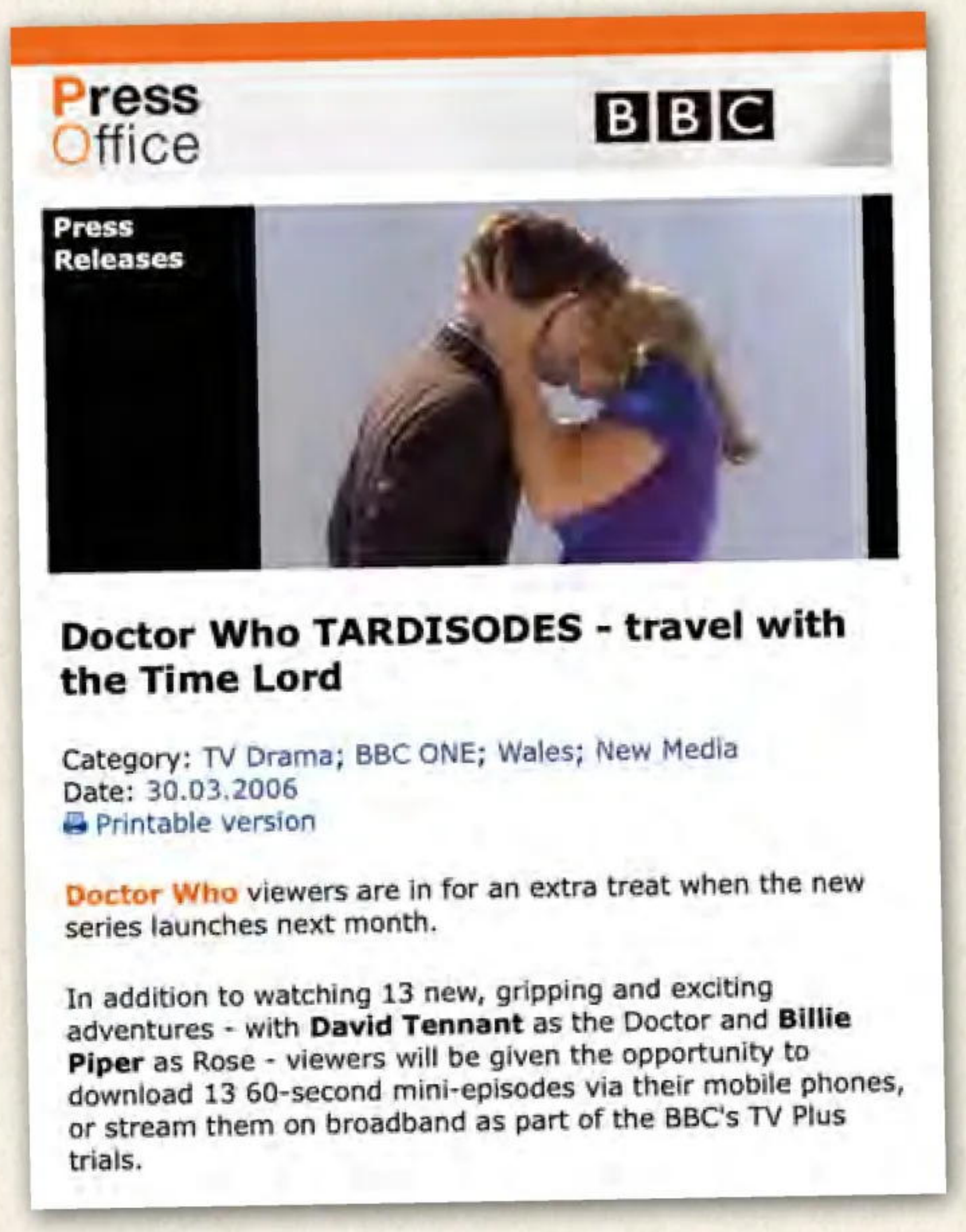
Left: The cover for the *Radio Times* dated 26 March-1 April 2005 opened out to show the Doctor and Rose in the TARDIS.



2006

Clamshell phone

Doctor Who has always been a pioneering enterprise – from early innovations with electronic sound and visual effects, through to its swift adoption of the internet as a means of surviving outside its natural habitat. It made sense, then, that with mobile technology progressing from liquid crystal displays to photo and video, the show would try to capitalise on this development. So it was that the once ubiquitous flip-phone, with its dedicated screen, would become the unlikely home for an entire series of specially mounted productions aimed squarely at mobile users.



Doctor Who TARDISODES - travel with the Time Lord

Category: TV Drama; BBC ONE; Wales; New Media
Date: 30.03.2006
Printable version

Doctor Who viewers are in for an extra treat when the new series launches next month.

In addition to watching 13 new, gripping and exciting adventures - with **David Tennant** as the Doctor and **Billie Piper** as Rose - viewers will be given the opportunity to download 13 60-second mini-episodes via their mobile phones, or stream them on broadband as part of the BBC's TV Plus trials.

> **The BBC hadn't counted on the one thing that would hamper their efforts to conquer the mobile realm: phone bills.**

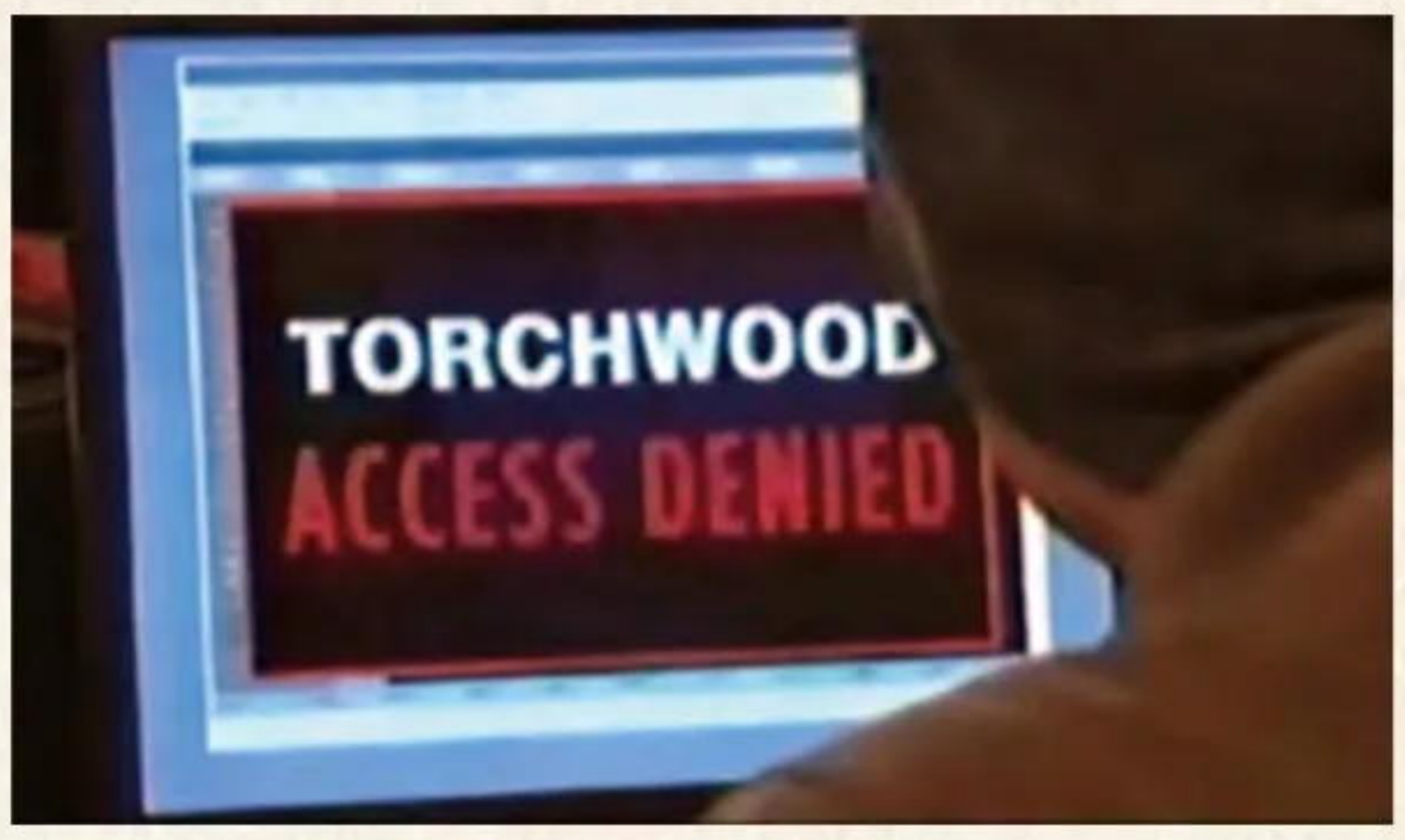
A series of 13 minute-long 'Tardisodes' was duly created by the same team responsible for 2005's *Attack of the Graske* – itself a groundbreaking experiment in interactive television, beating *Black Mirror*'s fêted *Bandersnatch* by some 13 years. Designed to serve as prologues for each episode of *Doctor Who*'s 2006 series, they didn't feature the Doctor or Rose; in fact, they rarely featured any characters from the stories they were connected to. Some of them, like the prequel to *The Girl in the Fireplace,* showcased an entire set that was never seen again, while the prequel to *The Impossible Planet* was shot entirely on location in the BBC Wales canteen.

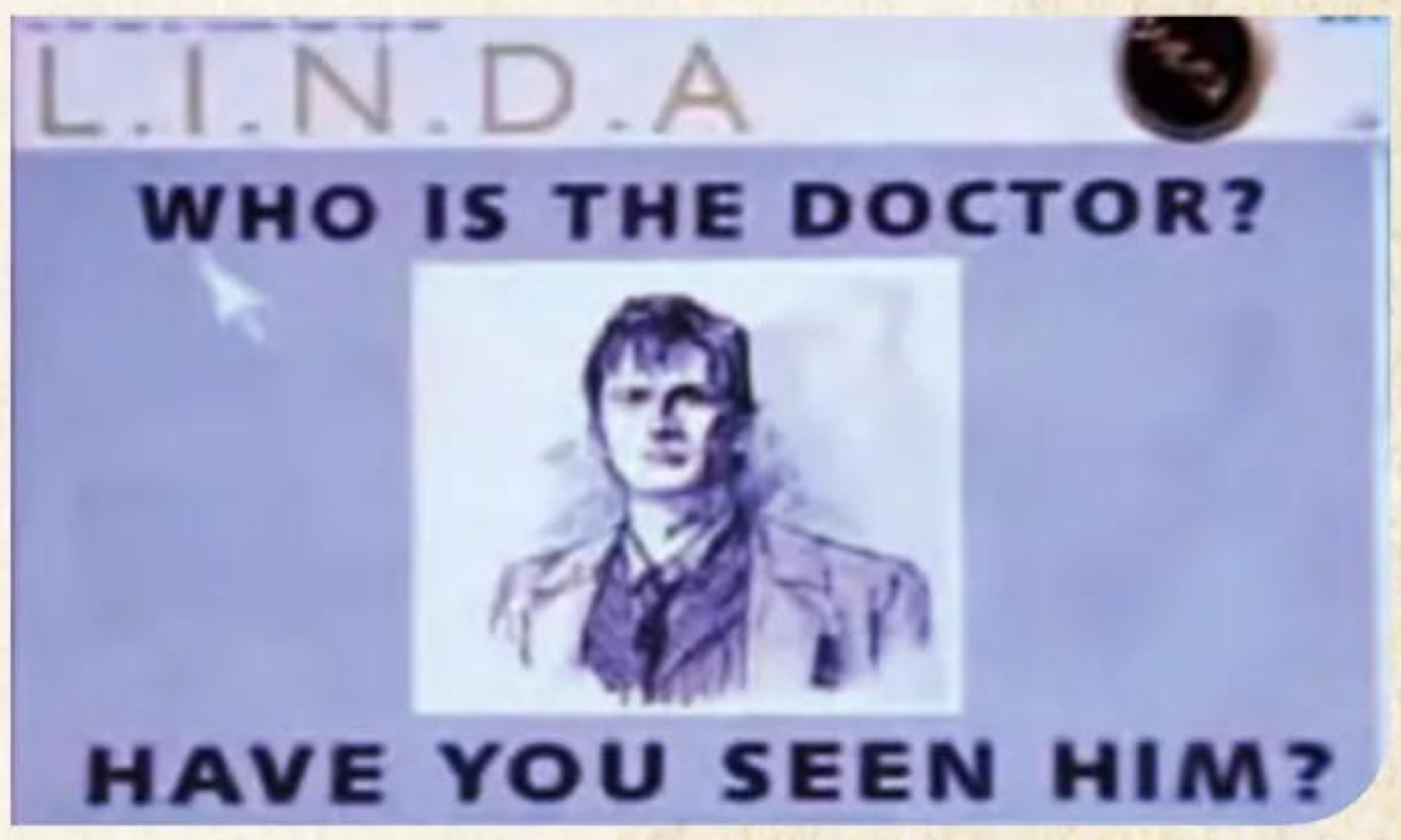
An enticing advert, featuring an alluring glow from within the TARDIS, promised fans "adventures you won't see on TV". Each one was made available a week before the premiere of its 'big sister', immediately after broadcast of the latest full-length instalment (or in the case of the first, two weeks before *New Earth*).

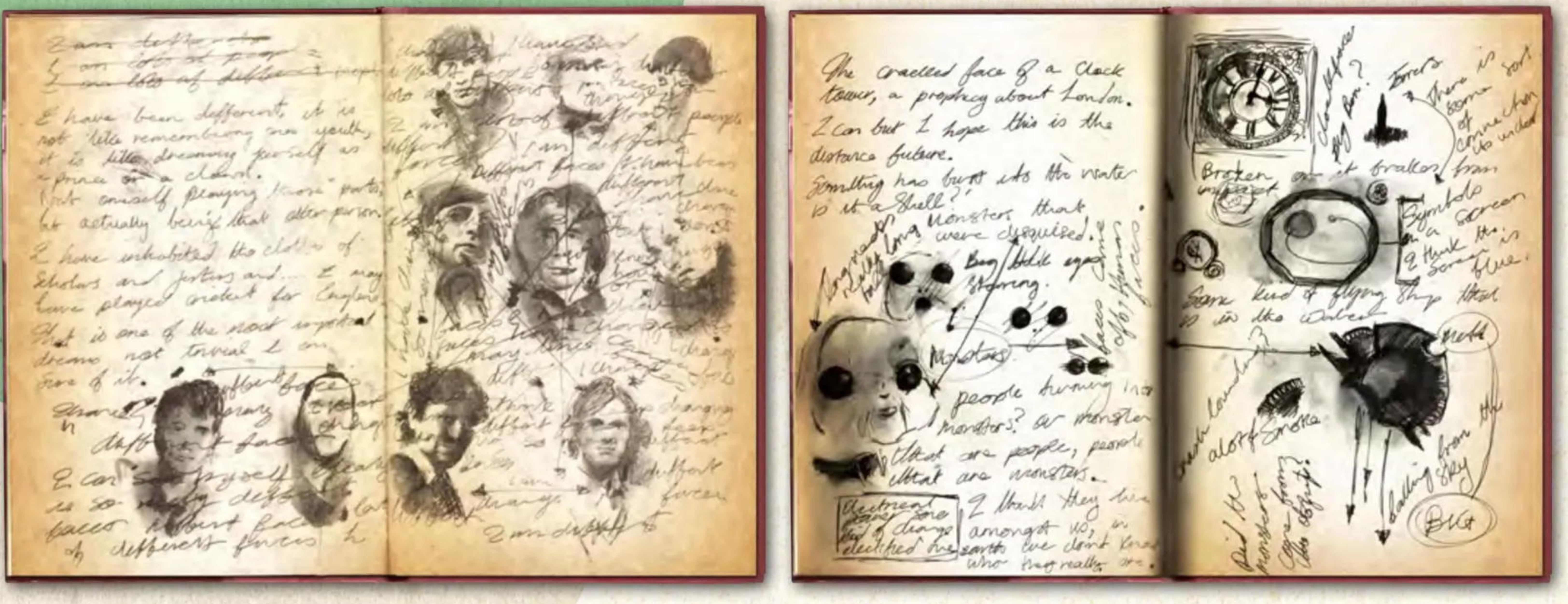
Alas, the BBC hadn't counted on the one thing that would hamper their efforts to conquer the mobile realm: phone bills. Although the episodes themselves were free to view, most networks charged a fee to download them – and, since they were also available on the show's official website, this is where they were most frequently accessed. Even the Beeb's annual report sheepishly admitted that the Tardisodes "were not the hit we expected, although they were popular on broadband", with internet access dwarfing the mobile downloads a staggering 65 to 1. Thus the Tardisodes came to an abrupt halt.

And yet their online success was hard to ignore. In 2006, the revolutionary BBC iPlayer was still over a year away, so it's possible to view these miniature epics as a test-run for the on-demand service we enjoy today. And as roughly one third of this content is streamed to mobiles anyway, it seems like the Tardisodes may have been onto something after all.→

Top: Frames from the on-screen advert for the TARDISodes. **Above inset:** The BBC hoped that TARDISodes would be watched on mobile phones. **Far left:** The BBC Press Office announces the TARDISodes in March 2006. **Below:** Frames from the TARDISodes for *School Reunion, The Girl in the Fireplace* and *Love & Monsters* (all 2006).






The cracked face of a clock tower, a prophecy about London.
I can but I hope this is the distant future.
Something has burst into the water
Is it a Shell?
Monsters that were disguised.
people turning into monsters? or monsters that are people, people that are monsters.
I think they live amongst us,
Broken
Symbols on a screen
Some kind of flying ship that is in the water
falling from the sky

2007

The Journal of Impossible Things

In the early years of its rebirth, 21st-century *Doctor Who* was notably shy about its own continuity. Despite the odd hint, the Time Lord was never very specific about his many past incarnations… that is, until 2007's *Human Nature* dropped a bomb in the form of a bizarre dream diary. Written by the Doctor under his alter ego of John Smith, it came complete with drawings of his recent adventures and, crucially, portraits of his previous selves. Here was final proof, if any were needed, that this was the same man who had trounced the Tribe of Gum all those years ago – a watershed moment.

The task of creating this totemic tome fell to illustrator Kellyanne Pugh, who had come to know production designer Edward Thomas through a work-experience placement in his Art Department. "To create the illustrations for the Impossible Journal, I received a list of items from [writer] Paul Cornell, along with the corresponding text that needed to accompany each picture," she remembers. "As I wasn't a devoted fan, I spent a significant amount of time researching the items, to ensure they were accurate and detailed drawings."

Together with Thomas, Kellyanne devised a 'scribbly' style in order to represent the haziness of the Doctor's memories, but it did involve a bit of trial and error. "During the initial review of my first pass, Russell [T Davies, executive producer] felt that the illustrations were a bit *too* scribbly and required a touch of magic," she says. "This led me to incorporate blending techniques with ink to enhance their appeal and quality."

Although only a few of the 78 pages created were seen on screen, they were enough to set fandom on fire. "I was genuinely taken aback by the reaction to the prop, particularly regarding the page that showcased the previous Doctors," she says. "To be honest, due to my own naïveté, I didn't fully grasp the significance it held for fans. Nor did I anticipate that they would meticulously screen-capture the pages and attempt to decipher the scribbled notes."

Under such scrutiny, even a simple upended drink could be mistaken for a hole in the fabric of the universe, as Kellyanne was to discover. "Writing in the journal, I accidentally spilled coffee on it. Consequently, I had to rip out those two pages," she admits. "I didn't think much of it until I stumbled upon an online post where a fan had noticed the missing pages, sparking a thread speculating on their meaning. It actually meant I messed up!" **DWM**

Dear Diary

DOCTOR WHO
5+
INCLUDES THE MASTER'S RING!
THE JOURNAL OF IMPOSSIBLE THINGS

In 2009, seemingly in recognition of the unprecedented interest that *The Journal of Impossible Things* had generated, Character Options released a half-size replica of the prop as part of their extensive toy line based on the show, packaged with a sonic screwdriver and later the Master's ring. "I remember that I got my copy of the Character Options version from my parents one sunny afternoon, along with loads of other *Doctor Who* books," says Harry Draper of New Milton. "It was immensely fun to see all the strange creatures from the television series within the pages of the journal."

The object itself is remarkably high quality, featuring realistic leather-esque binding and weathered-effect leaves. As well as reprinting all of Kellyanne's art, the kid-size version also boasted "21 blank pages for you to fill" – a suggestion that energised and encouraged ten-year-old Harry. "I suspect a lot of the talent working on *Doctor Who* today wrote endless reams of stories in those blank pages at the back," he says. "I'm sifting through mine now – some of them might still be useable! I wouldn't be surprised if that journal helped to make writers out of fans, giving us dreams as exciting as John Smith's."

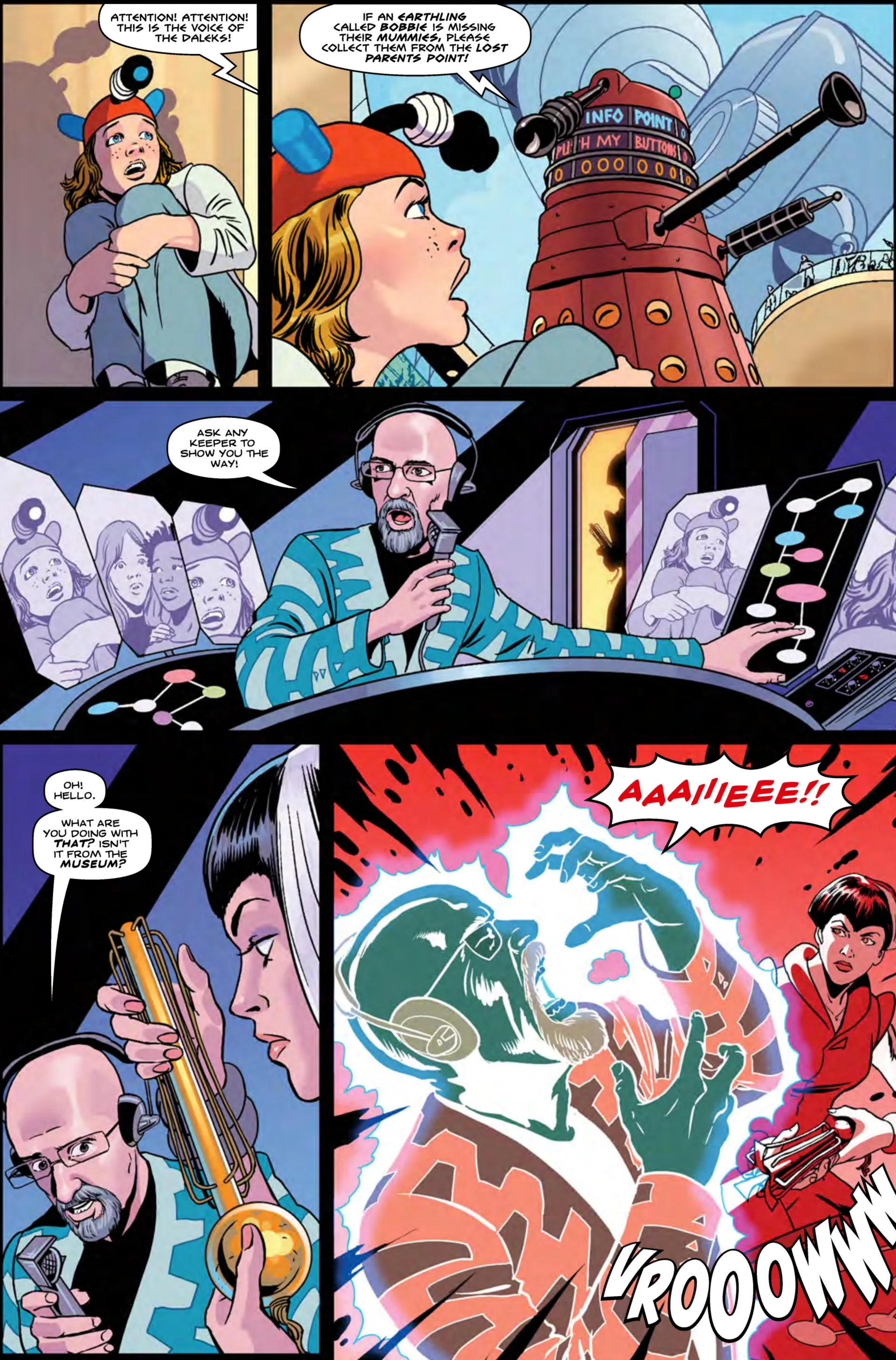
DOCTOR WHO
INCLUDES:
THE JOURNAL OF IMPOSSIBLE THINGS

Top: Pages from *The Journal of Impossible Things*, as seen in *Human Nature* (2007).

Above inset: Illustrator Kellyanne Pugh.

Left: John Smith (David Tennant) shows Joan Redfern (Jessica Stevenson) his journal in *Human Nature*.

Far left: Character Options produced toys inspired by the journal.


ATTENTION! ATTENTION! THIS IS THE VOICE OF THE DALEKS!
IF AN *EARTHLING* CALLED **BOBBIE** IS MISSING THEIR *MUMMIES*, PLEASE COLLECT THEM FROM THE *LOST PARENTS POINT!*
INFO POINT
PUSH MY BUTTONS
ASK ANY KEEPER TO SHOW YOU THE WAY!
OH! HELLO.
WHAT ARE YOU DOING WITH ***THAT?*** ISN'T IT FROM THE ***MUSEUM?***
AAAIIIEEE!!
VROOOOWWW

CORRECTION. *THIS* IS THE VOICE OF THE DALEKS. ALL VISITORS, ATTEND.
ZEG DUEL ZON
THRUB THRUB THRUB
INFO POINT
PUSH MY BU
THRUB
THRUB
THRUB THRUB
THRUB THRUB
WE OBEY.
OKAY, SO YOU TOOK OVER EVERYONE IN THE DOME. WELL DONE, VERY CLEVER.
NOW WHAT?
REPLAY STORED MEMORY!

LIBERATION OF THE DALEKS

PART ELEVEN

STORY: ***ALAN BARNES*** • ART: ***LEE SULLIVAN*** • COLOURS: ***JAMES OFFREDI*** • LETTERING: ***ROGER LANGRIDGE*** • EDITOR: ***MARCUS HEARN*** • DALEKS CREATED BY ***TERRY NATION***

-- MIGHT HAVE BEEN A WAY TO **STABILISE** HER AT THE QUANTUM LEVEL --
INFORMATIONAL DALEK MACHINES WILL BE FITTED WITH **MUSEUM GUNSTICKS.**
EXPLAIN HOW TO GIVE THE SIMULACRA **PERMANENT FORM,** OR THE HOSTAGES WILL BE **EXTERMINATED!**
EXPLAIN! EXPLAIN!
RIGHT. YOU'LL NEED A **QUANTUM-POWERED REALITY GATE,** TO RECONSTRUCT **EACH AND EVERY ATOM** THAT PASSES THROUGH.
BUT THERE'S A BILLION BILLION **BILLION** ATOMS IN THE AVERAGE DALEK OR HUMAN, IT'S GOING TO TAKE **MILLENNIA.**
INADEQUATE RESPONSE!
TEN HOSTAGES WILL BE EXTERMINATED!
FACE FACTS, WILL YOU? YOU'D NEED A BILLION BILLION BILLION **BILLION** MATHEMATICIANS TO DO THE **RECONSTRUCTIVE CALCULUS** IN REAL TIME!
AND NOT **ANY** OLD MATHS SPODS -- YOU'D NEED THE **LOVE CHILDREN** OF **FERMAT,** AND **PYTHAGORAS,** AND A **QUADRUPLE-BRAINED ALGEBRAIST** FROM STATISTIKON IV!
RESPONSE SUFFICIENT!
RELAY THE INSTRUCTION TO THE PSYCHOSCAPE CONTROLLER!
SPECIMEN NINE LAMBDA COMMANDS: ENLARGE PARAMETERS. INPUT AND DUPLICATE **NEW SIMULACRUM.**
I OBEY.
POINT

OPEN THE ROOF!
WHRRRRRRR
BEHOLD, DOCTOR -- SKARO HAS A **NEW MOON!**
"INHABITED BY **MULTIPLYING MATHEMATICIANS.** LITERALLY MULTIPLYING...
"GUESS THAT FIGURES. LITERALLY AGAIN."
NEXT STEP, BUILD THE GATE, SEND A **GRAND DALEK FLOTILLA** THROUGH?
SUBJUGATE THE EARTH? THE GALAXY? THE **UNIVERSE?**
ALL THINGS SHALL BE DALEK! THERE SHALL BE ONLY DALEKS!

ONLY DALEKS?
YEAH, NOW WE COME TO THE FLAW IN YOUR PLAN.
THE PLAN IS FLAWLESS!
WRONG. 'CAUSE IT ALL HINGES ON ONE PERSON. SOMEONE WHO NOW KNOWS YOUR TRUE INTENTIONS...
SOMEONE WHO COULD THROW A SPANNER IN THE WORKS, BY BREAKING THE LINK TO THE DOME?
I DISOBEY!
ALERT! ALERT! MY HYPNO-VISION IS IMPAIRED!
WRENCH
EXTERMINATE THE SIMULACRUM!
OH NO YOU DON'T...

DISREGARD THE DOCTOR. YOUR DEATH RAYS WILL NOT HARM HIM.
I FORGOT.
NO!!

NEXT ISSUE: *THE GARDEN OF DEATH*

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Arc of Infinity

ALAN BARNES psychosynthesises solutions to the many mysteries of the first story in the 20th-anniversary season.

In *Creating Short Fiction* (1981), the science-fiction writer Damon Knight gave a name to an author's subconscious: 'Fred'. Sometimes, Fred will cause one to unwittingly incorporate critical comments into one's own work – when a character says that something "doesn't make sense" (for example).

In Part Three of *Arc of Infinity*, the villain Omega (Ian Collier) learns that the woman who *just happens* to have blundered into his Amsterdam hideout *just happens* to be a former travelling companion of the Time Lord whose mind he *just happens* to have trapped in the Matrix on Gallifrey... and whose co-operation he requires *right now*. Doubtless Johnny Byrne's Fred was responsible for Omega's response to Tegan (Janet Fielding): "Then we are both fortunate," he remarks.

'Fortunate' isn't the half of it, given such an outrageous coincidence – imposed on Byrne, to be fair, after the production team required him to conjure up a story involving Amsterdam and the returns of both Tegan and the baddie from *The Three Doctors* (1972-73). *The Fact of Fiction* prides itself on not being content to merely observe the inexplicable, but to explain it away. The infamous 'Amsterdam conjunction' presents a major challenge, though...

Fortunately, *Arc of Infinity*'s other mysteries are easier to accommodate. *Why does Omega look so different from his prior appearance?* Byrne accounted for this in scripted stage directions: "His earlier mask [was] destroyed by the same forces which have destroyed his physical being." This one, however, is like "a waxen mildewed skin clinging to the structure of curiously youthful contours beneath." (Which suggests that Omega's true face is yet to be revealed; see later.)

What is the Ergon, exactly? In Part Four, the Doctor (Peter Davison) describes Omega's hench-being (Malcolm Harvey) as one of the villain's "less successful attempts at psychosynthesis" – but what's that? In *The Three Doctors*, Omega had servitors sometimes referred to as 'Gellguards', which he said were part of an organism that could exist in the worlds of both matter and antimatter: "It brought you here and imbued you with its properties so that you too could exist in both worlds." That's exactly what the Ergon does when it kidnaps Tegan (among others) – so surely the Gellguards were *more* successful attempts at the same process?

OK, so why does the Ergon look like a chicken? It doesn't. Obviously, it's a failed, misshapen attempt to reconstruct a Time Lord Commander, complete with feathery plumed helmet – as worn by Maxil (Colin Baker). The perfect 2-i-c for an embittered Time Lord who thinks *they* should be President...

Why is mousy Nyssa suddenly such a badass – holding the Time Lords' High Council at gunpoint, for example? The High Council was first mentioned by the Master (Roger Delgado) in the final episode of *Colony in Space* (1971), but here we see them assembled for the first time. Isn't it remarkable, though, how closely the five council members resemble the five consuls of Nyssa's home planet, Traken – from Byrne's *The Keeper of Traken* (1981)? Domineering Thalia (Elspet Gray) is very like Kassia (Sheila Ruskin), neurotic Zorac (Max Harvey) very like Luvic (Robin Soans), and so on. Nyssa (Sarah Sutton) isn't scared of them because she's a Consul's daughter herself...

Why is loyal Councillor Hedin in league with Omega? Hedin (Michael Gough) is said to be an "old friend" of the Doctor's – so his sudden treachery seems odd. It's Hedin who selects the Doctor as the template for Omega's resurrection, and since it's Hedin who sends the vital fusion booster to Amsterdam, might we also presume that he's responsible for choosing the location, where Tegan *just happens* to be? Which would make him the root cause of that coincidence...

What, then, if Hedin was being unconsciously manipulated by a third party – say an all-seeing cosmic entity with a grudge against the Doctor? An entity who "may not be seen to act" in things themselves, and was using Omega as their tool? Who knew that Tegan was en route to Amsterdam, and nudged Hedin to send Omega's TARDIS there, in the hope of using her to manipulate the Doctor?

In which case, it would be no coincidence whatsoever that *exactly* such an all-seeing cosmic entity with a grudge against the Doctor – ie, the Black Guardian (Valentine Dyall) – reappears just two stories later, in *Mawdryn Undead* (1983). What if *Arc of Infinity* was his *first* attempt at revenge?

Ergo, it'd be the start of an arc itself...

Above: Omega (Peter Davison), after using the Doctor's biodata to transfer into our universe in *Arc of Infinity* (1983).

Top right: The hideous Ergon.

Above right: The treacherous Councillor Hedin (Michael Gough).

Right: The Black Guardian (Valentine Dyall) in *Mawdryn Undead* (1983).

Opposite page above: Nyssa (Sarah Sutton) and the Doctor (Peter Davison) in the TARDIS.

Part One

FIRST BROADCAST Monday 3 January 1983

On Gallifrey, a shadowy Time Lord communicates with a mysterious figure seen in negative. He's made his choice; it must be the Doctor...

01m 52s In a computer room, Damon (Neil Dalglish) tells his superior, Talor (John D Collins), that "Someone's transmitting the bio-data extract of one of the Time Lords" – suggesting that neither are Time Lords themselves. This was made explicit in the rehearsal scripts, with writer Johnny Byrne seeming to believe that Time Lords were simply a higher caste of Gallifreyan citadel-dwellers.

Damon's robes were hand-me-downs, previously worn by Dimbleby-like TV presenter Runcible (Hugh Walters) in *The Deadly Assassin* (1976).

03m 22s In Amsterdam, British backpacker Robin Stuart (Andrew Boxer) fears that he might be deported after losing his passport – "stolen in one of Amsterdam's crowded cafés" a couple of nights before, according to noveliser Terrance Dicks.

With no room at the local youth hostel, Robin tells Australian fellow traveller Colin Frazer (Alastair Cumming) that he knows where they can stay... in a scene eventually filmed on location. It was written to be recorded mostly in studio, in an "almost empty" café – with Robin moving to conceal himself when a policeman entered. "Hunger always makes you paranoid," Colin told him, in the rehearsal script.

04m 04s In the TARDIS, Nyssa suggests repairing the navigational system, which must be faulty: "We never seem to arrive where we intend." The Doctor seems to ascribe this to damage done to the console by the Cybermen – as seen in *Earthshock* (1982). If that's correct, then he and Nyssa must have shared a great many adventures since the story that followed on directly from *Earthshock* – *Time-Flight* (also 1982). Many Big Finish audio adventures have been slotted into this significant gap – including (for example) the 'Cybermen origin' story *Spare Parts* (2002).

Nyssa points out how he'd said the TARDIS used to be in a state of temporal grace, meaning guns couldn't be fired inside it – as originally claimed in *The Hand of Fear* (1976). Both of these continuity-covering points only appeared in the camera script, suggesting that they were probably the work of script editor Eric Saward, author of *Earthshock*.

05m 30s Robin has led Colin to the 17th-century Huize Frankendael, where they'll be spending the night. In the rehearsal draft, Robin said they'd be getting through the door... if they'd repaired the lock. Because, he continued, they were staying in the annexe – indicating a crypt. No suitable crypt entrance having been found on location, Robin instead leads Colin behind an ornamental fountain of Amphitrite and Neptune with Arion on a dolphin.

They bunk down in a pump room adjacent to the crypt. "We're below sea level here," explains Colin. "Stop the pumps and Amsterdam would take up its stilts and float." Plainly the pumps can't have been an original feature, so some other means must have been employed for the same purpose – a windmill in old Amsterdam, most likely...

Meanwhile, Damon confirms to Talor that the Doctor's biodata extract was sent: "You realise only members of the High Council could have transmitted that data?" In *The Deadly Assassin*, the Doctor's data extract was misused to recall him to Gallifrey – and Matrix co-ordinator Engin described how data extraction was impossible without the operating key "only issued to High Councillors". One wonders, therefore, if Talor was meant to be seen as Engin's successor? (Original Engin actor Erik Chitty had died in 1977, necessitating his replacement.)

08m 04s After Damon departs, the mystery Time Lord conspirator kills Talor with an impulse laser, then sabotages a console. A few short seconds pass between Damon closing the computer-room doors and the shadow of the conspirator's collar looming over them. Damon's had a ridiculously close shave, therefore, since the conspirator would surely have murdered *everyone* who knew about the transmission...→

Essential Info

▶▶ Partly due to contacts established during the production of the BBC's early 1980s soap *Triangle* (right), set aboard a Felixstowe-Gothenburg-Amsterdam ferry, *Doctor Who* producer John Nathan-Turner proposed launching the 1983 season with a serial part-filmed in the Dutch capital.

▶▶ Johnny Byrne (below), who'd authored *The Keeper of Traken*, was charged with reintroducing Tegan, temporarily lost from the TARDIS team at the end of the previous season, in this adventure – which, he was told, should not involve drugs, diamonds, or Dutch Old Masters. Byrne's initial outline, *The Time of Neman*, had the TARDIS arrive in an alternative Amsterdam on a future Earth dominated by Neman, aka the Avatar, an alien that had hijacked the Doctor's appearance. Back in the present day, tourist Tegan mistook the Avatar for the Doctor...

▶▶ Nathan-Turner next asked Byrne to incorporate an old enemy in Neman's place, meaning that friends and foes from the past would feature in every adventure of the 20th-anniversary year. Omega, the lost Time Lord who'd first featured in the tenth-anniversary season opener *The Three Doctors*, was soon selected.

▶▶ Director Ron Jones drew up lengthy lists of casting possibles. The role of the Castellan went to *Triangle* actor Paul Jerricho, but he might have been Peter Gilmore, Terrence Hardiman, Patrick Stewart, Edward Woodward... or Colin Baker, whom assistant floor manager Lynn Richards recalled as 'Bayban the Butcher' in the *Blake's 7* episode *City at the Edge of the World* (1980, above right). In the event, Baker took the role of the Castellan's henchman, Commander Maxil – for whom two 29-year-olds had been shortlisted: Tim Woodward, best known as an heroic First World War pilot in *Wings* (1977-78), and an up-and-coming Irish actor named Pierce Brosnan...

▶▶ Five days' location filming commenced at Schiphol Airport on Monday 3 May 1982, with the *Doctor Who* team dashing between multiple sites – including Muntplein, Amstelveld, the Huize Frankendael, the Amstelsluizen lock, the famous Skinny Bridge (below) and Dam Square. Television Centre recordings were divided into two blocks: the first across Monday 17 and Tuesday 18 May, the second spanning Monday 31 May to Wednesday 2 June.

→Next: with the TARDIS out of the Doctor's control, something extradimensional bursts through into the control room – a growing pinkish dot on screen. Stage directions instead described a "rainbow shaped beam" that flared – causing an "expanding force of black energy" to bear down on the ship.

12m 02s After the creature overlaps the Doctor, who collapses, a wheezing, groaning sound wakes Colin… who sees a new tomb in the crypt open up to disclose a hideous monster. The Ergon, as it's called, was supposed to pass through "an invisible field which crackles" as it moved towards Colin – meant as an indication of the shielding that protected the villain's antimatter TARDIS, perhaps?

While the Doctor recovers from the attempted 'bonding', Robin goes to look for Colin – whereupon the Ergon re-emerges and accidentally dematerialises a stone angel. Which ought, presumably, to end up wherever Colin is…

Two major characters were introduced in a recorded-but-cut scene meant to follow on from here. A tense Damon faced the Castellan in his office, saying that Talor couldn't have died accidentally, as the Castellan had concluded: "I serviced that high tension conduit myself only days ago. The insulation was perfect. To suggest that it shorted and accidentally killed Talor…" Damon, however, thought that Talor had been murdered – his hesitation implying, perhaps, that he thought the Castellan himself had done it (since Talor had tried and failed to tell him about the transmission). Then Commander Maxil arrived, telling the Castellan that he was wanted by the High Council immediately: "The Matrix has registered temporal bonding. One of the Time Lords… The Doctor." (Again, Maxil's phrasing implied that the Time Lords were a class apart.)

14m 16s So the Castellan (Paul Jerricho) has now taken his place in the council chamber – conferring with Lord President Borusa (Leonard Sachs) alongside three others. Borusa's ascendancy to the highest office following *The Invasion of Time* (1978) had been hinted at in *The Ribos Operation* (also 1978), when the Doctor cursed the new President for giving away the fact that he'd only graduated from the Academy by a whisker on his second attempt (something his former tutor would know, of course). It'd be logical to presume that Chancellor Thalia and Cardinal Zorac only ascended to the council after the acting Chancellor, ie Cardinal Borusa, became President. But Councillor Hedin might have been on the council for some time…

The Doctor and Nyssa soon run into Maxil and his guards – and the Commander shoots the Doctor down!

Last played by John Arnatt, Borusa has regenerated, his face now resembling that of the Huguenot leader Admiral de Coligny from *The Massacre of St Bartholomew's Eve* (1966). Hedin's resemblance to the eponymous all-powerful villain in *The Celestial Toymaker* (also 1966) is worth noting, too!

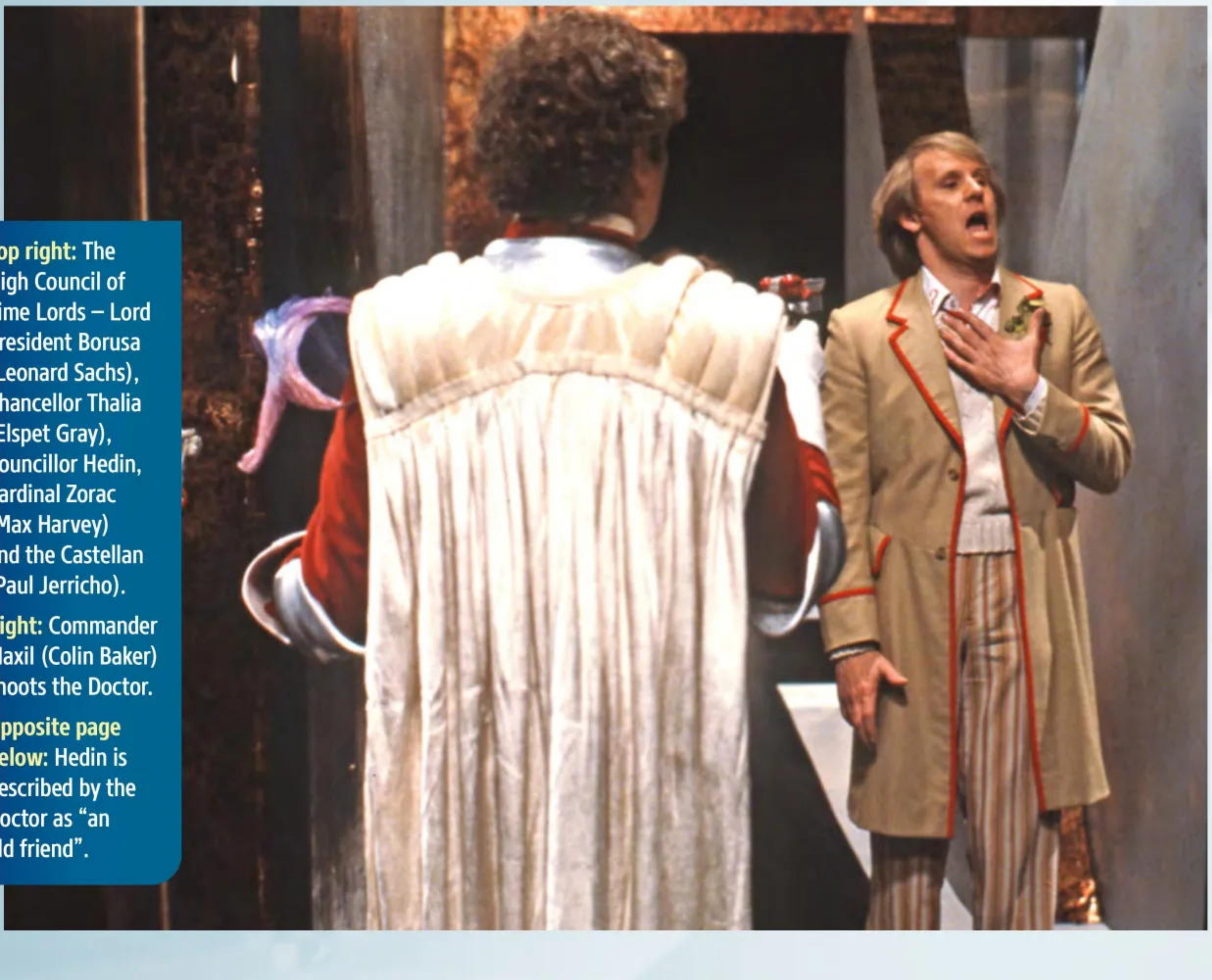
The TARDIS is now near the Arc of Infinity, formerly the location of a collapsed Q star – which creates antimatter-shielding radiation, apparently. It's unclear whether or not this was meant to be the former location of the black hole in *The Three Doctors*, said to have turned supernova at the end of that adventure.

16m 29s It's now early morning in Amsterdam, and Robin is hunched beside the Frankendael house; some time must have passed since he fled the Ergon. Terrance Dicks explains how he'd been "so shocked, he had been unable to move for hours. Only the early-morning arrival of a couple of gardeners had shaken him from his panic-stricken inertia." (Presumably one of those gardeners would feature on screen in the final episode…)

On Gallifrey, Commander Maxil gives Damon the President's order to recall the Doctor's TARDIS… causing it to change course. "Only twice before in our history has the recall circuit been used," claims the Doctor – perhaps in the final episode of *The War Games* (1969) and again in the closing moments of *The Hand of Fear* (1976).

While Robin sees a zombie-like Colin carrying an alien 'fusion booster' to the pump room, the TARDIS materialises on Gallifrey. In the rehearsal draft, Damon appeared on the scanner to warn the Doctor he was in great danger. But the screen suddenly fuzzed – and Maxil's reappearance caused Damon to abandon his attempt to re-establish contact.

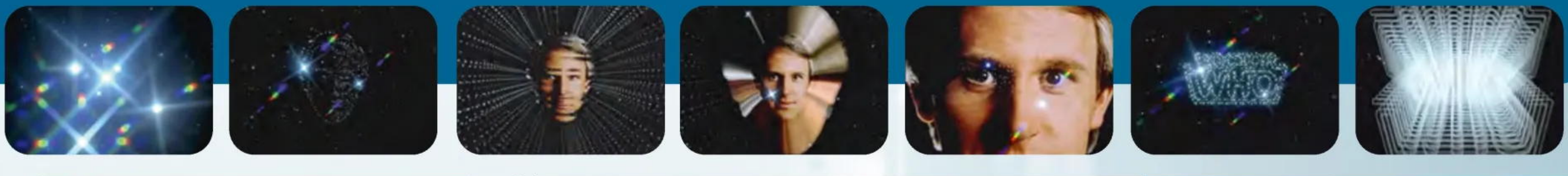
Damon unlocks the security compound door remotely, but the Doctor and Nyssa soon run into Maxil and his guards – and the Commander shoots the Doctor down!



Top right: The High Council of Time Lords – Lord President Borusa (Leonard Sachs), Chancellor Thalia (Elspet Gray), Councillor Hedin, Cardinal Zorac (Max Harvey) and the Castellan (Paul Jerricho).

Right: Commander Maxil (Colin Baker) shoots the Doctor.

Opposite page below: Hedin is described by the Doctor as "an old friend".



Part Two

FIRST BROADCAST Wednesday 5 January 1983

02m 16s The stunned Doctor has been led back to his TARDIS to recover (with Maxil removing its space-time element, to prevent him from leaving). He's been dumped in the room that Nyssa previously shared with Tegan... or so it appears, given that both of the women's party costumes from *Black Orchid* (1982) are seen hanging to one side.

Robin goes to Schiphol Airport to keep Colin's prior arrangement to meet his cousin... one Tegan Jovanka.

05m 11s Tegan and Robin talk in a café – but what's happened to the two heavy bags that Tegan had at the airport? In the rehearsal script, Robin broke off from trying to explain what had happened to Colin: "Look Tegan. Let's get rid of your case first. You can use Colin's room at the hostel." Tegan told him to forget it: "I'm booked into a hotel anyway. Just tell me what's been going on."

Next: taken to the council chamber, the Doctor introduces Nyssa to Hedin, calling him "my old friend". We've never seen or heard of him prior to this adventure... or have we? Three Time Lords tried the Doctor for interference in the affairs of other planets in the final episode of *The War Games* (1969), eventually showing him the mercy of exile to Earth. Two of the actors who played those initially unnamed justices reappeared as Time Lords in later adventures: Third Time Lord Clyde Pollitt as a Chancellor in *The Three Doctors*, then First Time Lord Bernard Horsfall in *The Deadly Assassin* as Chancellor Goth. But what of the Second Time Lord, played by Trevor Martin? Might he have been Hedin, in an earlier incarnation?

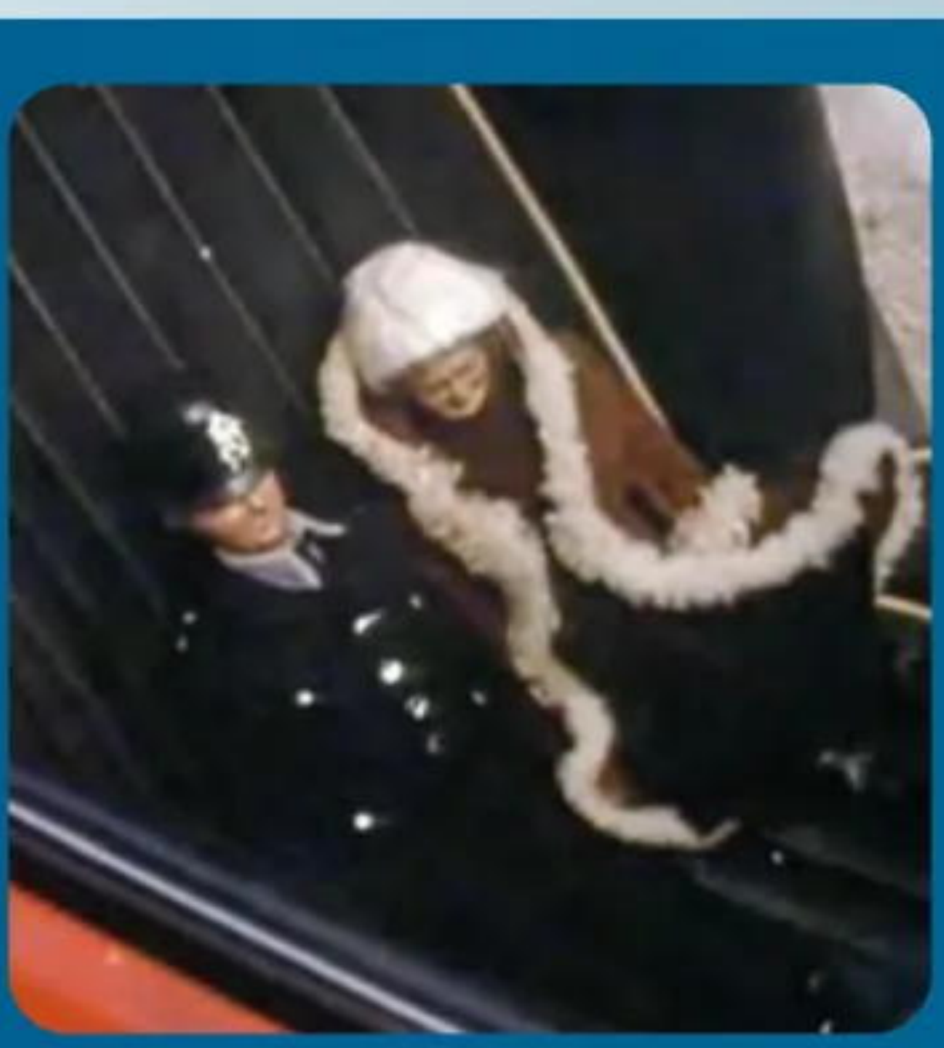
"I'm sure you understand why the Lord President was forced to recall you," Zorac tells the Doctor. In the rehearsal script, the Doctor responded, strikingly: "I thought the law guaranteed the Time Lords freedom of movement." With an uneasy smile, the Castellan told him that the law could be revoked in grave emergencies.

When Borusa enters, he notes that the Doctor has regenerated too. Intriguingly, Borusa was only named as such in the camera scripts; until that stage, he was simply "Lord President". The late change perhaps explains why no thought seems to have been given to rehiring John Arnatt...

Runway Runaway

Talking to Robin in Part Two, Tegan admits she's lost her job – not unreasonably, if she never actually turned up for her first day as an airline stewardess (which was where she was headed in *Logopolis*, 1980). In the rehearsal script, she went on to wonder how she'd account for the apparent disappearance of her cousin: "What will I say in Brisbane? Sorry, forget Colin. He walked into an old crypt and just vanished!"

It's probably just as well the line was lost, because it might have raised awkward questions about Tegan's *own* disappearance, en route to Heathrow on 28 February 1981 (a date established in *Four to Doomsday*, 1982). The fact of Tegan's dismissal suggests that she finally got to Heathrow the following winter (as seen in *Time-Flight*, 1982, left). This means that in the real world, a year or so passed after she vanished from the Barnet bypass... where her Auntie Vanessa's car was later found, with two sinister voodoo doll-like representations of Vanessa and a missing policeman in the driver's seat (above). True, the police would doubtless have wanted to interview the curly-haired man and teenage boy who escaped arrest at the scene – but might Tegan not have been a possible suspect herself? In such circumstances, it's not unreasonable to think that she might have done a bunk to Amsterdam later that spring, purely to avoid some very difficult questions...



Borusa decrees that the only way to send the creature back into the universe of antimatter, thereby averting cosmic disaster, is to execute the Doctor.

12m 07s "So much for your justice!" Nyssa tells the council, after the Doctor has been escorted back to his TARDIS. In the rehearsal script, the council debated the means of the Doctor's execution after her departure. "To condemn a man to death is one thing," said the Castellan. "The literal execution of that order another. We have the victim, but do we have the experience and the means?" What did the Castellan suggest, wondered Borusa? "The formalities of formal execution are somewhat outside my domain," began the Castellan, "but a firing squad, perhaps?" A barbarous notion, declared Hedin. Zorac proposed "Medication... a drug of some kind. Well, it would at least be humane..." No one would want the Doctor to suffer, said Thalia. Borusa agreed – "Death must be instant and painless" – then asked the Castellan if the disintegration chamber was operative...

Soon, the traitor assures the malefactor that he's ready for the Doctor's termination: "The Matrix is already programmed." Which gives away the resolution of the upcoming cliffhanger, rather.

13m 58s Having escorted the Doctor back to his ship, Maxil warns him against trying to lose himself in the corridors of the TARDIS. Which is exactly what the Doctor tried to do to escape the Sontarans during the latter stages of the invasion of Gallifrey! Was Maxil there, we wonder – as a less senior member of the Gallifreyan guard, wearing a different face?

Meanwhile, Hedin agrees to help Nyssa and Damon visit the Doctor. In a line lost from the rehearsal script, Hedin consoled Damon, telling him: "We were all shocked to hear of the accident to Talor." Which would have been pretty nasty – since Hedin was Talor's killer.

Leading his visitors out of the control room, the Doctor asks Damon for news of his old companion Leela: "I was so sorry to miss her wedding. Still, perhaps I'll get to see her..." Alas, there was no chance of that: Louise Jameson ought to have been recording the second series of the Japanese POW drama *Tenko* from April 1982, but was written out of the first five episodes on account of her then-pregnancy. How delicious it would have been if she'd made a cameo appearance in *Arc of Infinity*, though; imagine the Doctor's face! →

→Seeking to acquire a new space-time element for the Doctor's TARDIS, Damon checks the coding for a Type 40 time rotor in the computer room... while Nyssa checks out a row of three stasers, held behind a transparent panel. But what are small arms doing in a computer room?

Meanwhile, Maxil tells the Castellan that very few get to supervise the destruction of a Time Lord: "It has in fact only happened once before." Presumably he's referring to the cult figurehead's termination reported in *The Brain of Morbius* (1976): "Morbius was executed for leading the rebellion. His body was placed in a dispersal chamber and atomised..." (The actual method of Morbius' execution isn't recorded: a barbarous firing squad, perhaps?)

An electronic tocsin sounds as the Doctor is led to the Place of Termination. Taking a staser, Nyssa attempts to intervene – but the Doctor persuades her to surrender.

22m 53s On screen, a dayglo pink tube is lowered over the Doctor, shrouding him in dry ice. The means of execution was described differently in the scripts, where the Doctor was instead led towards "a man-sized transparent chamber recessed into the wall." Maxil pressed a switch to the side, causing a panel to slide back: "The charged light inside fluctuating with visible menace..." After Nyssa's failed intervention, the Doctor was sealed inside the chamber.

Bright light flares, and momentarily the villain's image appears in the Doctor's place, then both are gone. Odd that no one immediately comments on the apparition – although it was remarked upon in earlier versions of Part Three.

Part Three

FIRST BROADCAST Tuesday 11 January 1983

01m 29s The Doctor finds himself floating in the Matrix. Hearing deep, echoing laughter, he calls "Who are you?" – but is it the villain chuckling here, or another baddie altogether? In *The Name of the Doctor* (2013), we see a Clara Oswald (Jenna-Louise Coleman) – one of many Claras scattered throughout the Doctor's time stream in order to save him from the meddling of the cosmic Great Intelligence – observing the Fifth Doctor here, in the Matrix, from behind a transparent barrier. So might the Intelligence have tried to eliminate the Doctor at this vulnerable point, if Clara hadn't been around? Is she elsewhere on Gallifrey, doing something to prevent his assassination?

While Damon installs the new space-time element into the TARDIS, the villain tells the traitor that the Doctor will live: "You did well, Time Lord." The fact that he fails to thank his collaborator by name might be said to speak volumes about their relationship!

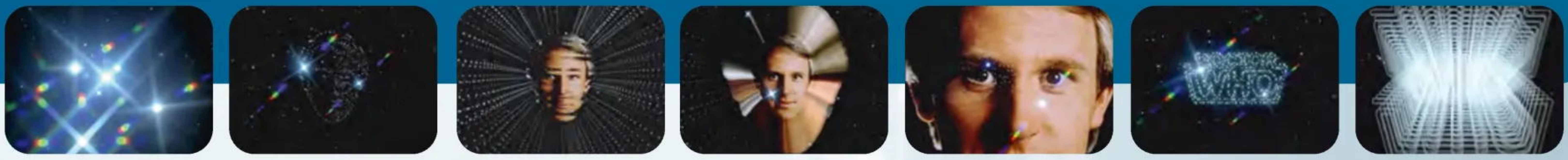
Next, the villain tells the Doctor that only his mind is in the Matrix; his body remains in the termination area, shielded by an energy band. Odd that he doesn't tell the Doctor who he is, when prompted; there's no reason why he shouldn't reveal himself now.

03m 59s Meanwhile, Robin leads Tegan to the crypt via a "filthy" service passage. In the rehearsal script, Tegan brushed the dirt from her skirt (sic – not culottes), leading Robin to remark that she wasn't exactly dressed for the occasion. "I came for a holiday," Tegan snapped back, "not to crawl through places like this."

On Gallifrey, Maxil has discovered that the Doctor's termination wasn't completed, and that Nyssa was correct about the Doctor's data extract being transmitted – which, in the rehearsal draft, led the Castellan to muse on how Talor had wanted to see him before he died: "I'm sure he wanted to tell me about the transmission." Meaning Talor might have been murdered after all...

So: after Maxil brought Damon and Nyssa to him, the Castellan demanded that Damon explain why he hadn't told him what Talor had learned. "Only Time Lord's [sic] have access to the Bio Scan circuits. And you are a Time Lord, Castellan," came the reply. "Point an accusational finger at me and I shall cut it off at the shoulder," menaced the Castellan. "I only remind you of your rank simply to underline my delema [sic: dilemma]," said Damon. "Talor's death upset me. It confused my judgement. I felt I was unable to trust anyone."

Part Three's rehearsal draft included a lost computer-room scene in which Nyssa asked Damon why the Castellan hates the Doctor. "Professional jealousy," came the reply. "It goes back a long way. He's never forgiven the Doctor for being chose [sic] to serve as Lord President." Dissecting *The Invasion of Time* in **DWM** 582, *The Fact of Fiction* pointed out how we never learned the eventual fate of the treacherous Castellan Kelner (Milton Johns) in the aftermath of said incursion – meaning it was theoretically possible for this Castellan to be Kelner in another, slightly less weaselly regeneration. It would certainly explain the longstanding antipathy suggested here.



09m 46s Tegan and Robin have since been dematerialised by the Ergon. In the villain's TARDIS, the monster's scan of Tegan reveals she knows the Doctor. "Then we are both fortunate," says the villain, walking off. There's an odd jump to the next scene, in which the collaborator warns the villain that Maxil is searching for the still-alive Doctor. In the rehearsal script, Tegan's interrogation ended with the villain reacting to a light blinking on his communication screen...

The collaborator tells the villain to release the Doctor, so he can focus on his transfer. In the Matrix, the villain threatens to kill Tegan if the Doctor interferes with his plans...

15m 11s Having reappeared at the Place of Termination, the Doctor struggles to remember the presidential code to unlock the computer-room door before he's seen by Maxil's guards... and eventually keys in 4553916592. This was scripted as 845123498 – so it doesn't seem unreasonable to suggest that Peter Davison might have made up the final number on the spot.

The Doctor's memory of his brief presidency in *The Invasion of Time* was mysteriously lost at the end of that adventure (seemingly to prevent his recalling how to manufacture a demat gun). Clearly, he filled in some of the blanks later – but it's no wonder he struggles to recall the PIN here, if he's trying to break through a Rassilon-imposed memory block!

The Castellan has proof that the presidential codes were used to manipulate the Matrix, and the Doctor discovers that the codes were used to send a fusion booster to Earth...

20m 18s Hedin, the collaborator, tries to persuade Borusa to isolate the Matrix, as the villain requires. "Only the gravest emergency could permit me to do what you want," says Borusa, haltingly. Perhaps the gravity of the emergency has got to him... or perhaps Leonard Sachs is fumbling his line?

When the Doctor arrives, Hedin admits to having been the traitor – in cahoots with the great Gallifreyan engineer-turned-outcast, Omega. "It was all done to make us think you were responsible, Lord President," the Doctor tells Borusa – but exactly how Hedin came by the presidential codes will go forever unexplained, because...

22m 51s When the Castellan arrives, he attempts to execute the Doctor – but Hedin steps in front of the staser beam. This isn't a noble gesture to prevent the death of an old friend, as noveliser Terrance Dicks makes explicit: "As the Castellan fired, Hedin performed his last service for Omega. With the Doctor dead, Omega would be unable to complete the bonding, unable to gain entry to the real Universe."

The closing moments of the episode were edited into incoherence. After Borusa told the Castellan that "Hedin is your traitor," stage directions indicated: "The Castellan's world is crumbling. He stares at them, then goes, crushed" – which explains why the Castellan, and his guards, suddenly vanish.

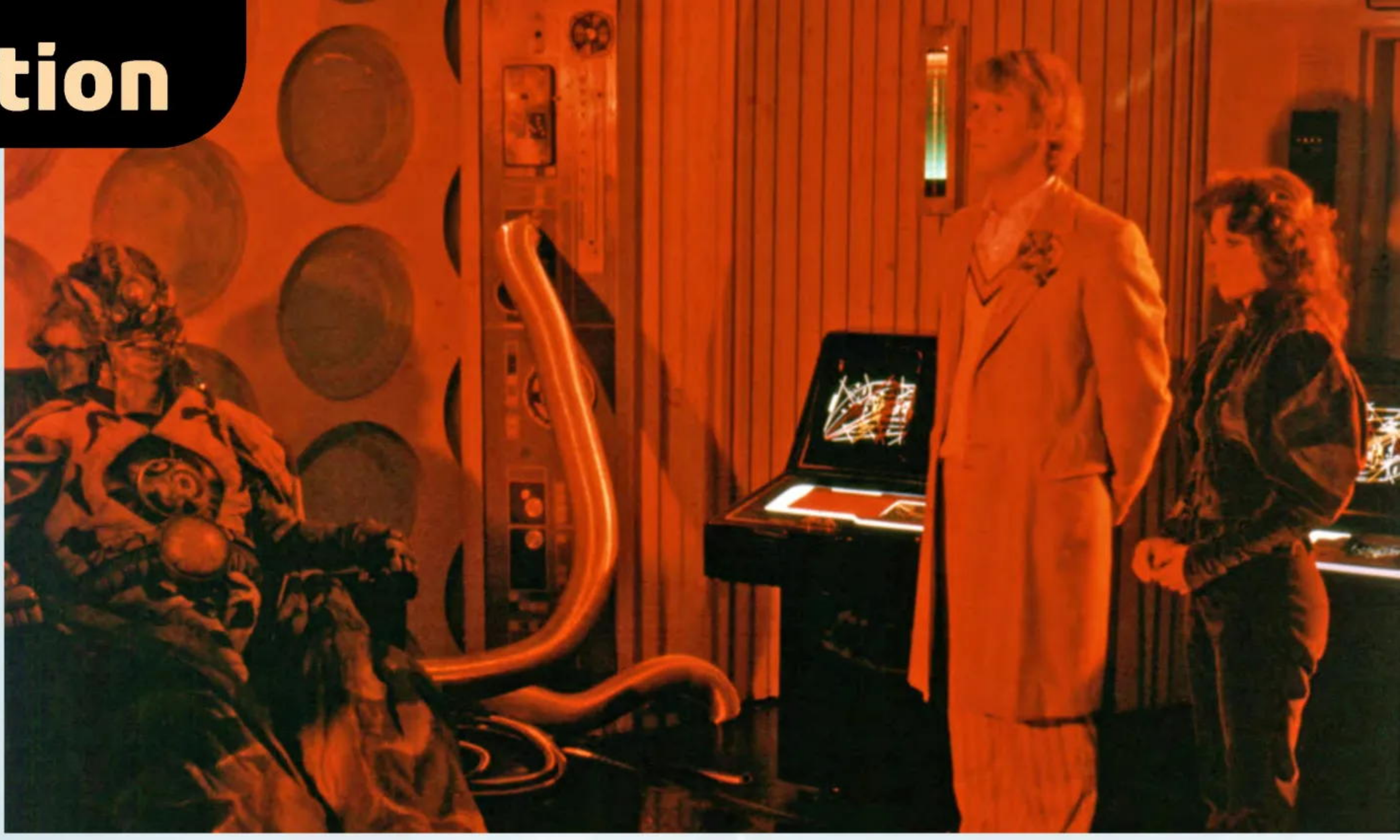
As written, after the Doctor told Borusa that shutting down the Matrix would give them time to hunt Omega down, Borusa let the circlet settle on his head, activating the Matrix monitor. Tripping a switch killed the picture – but it flared back into life. Stage directions indicated: "Lord President's body jerks... The crown is expelled violently from his head, and he collapses..." Simplified on screen, the group of three turn to see Omega on the suddenly activated monitor – now in control of the Matrix. →

Opposite page above: Damon (Neil Dalglish) watches as Nyssa crosses to the computer room's staser rack.

Opposite page below: Maxil and the Castellan.

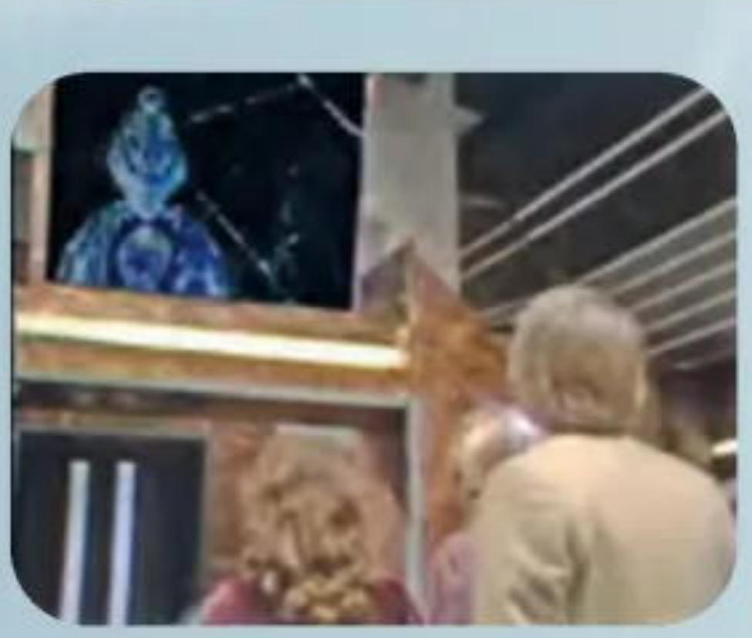
Above: Borusa is held at gunpoint by Hedin.

Left: Omega (Ian Collier).



Part Four

FIRST BROADCAST Wednesday 12 January 1983



00m 46s "We know who you are," the Doctor tells Omega. Obviously – the villain must have heard his previous line, "Omega controls the Matrix!"

The start of this episode was heavily condensed from the rehearsal script, in which Omega recalled, bitterly, how he'd been "Abandoned to die in the forces of a collapsing star..." There was nothing they could do, protested the President. "Did you try Lord President? Did any of you try?" raged Omega. "But I survived. By a massive effort of will my form was altered to exist in this alien dimension of antimatter."

Yet more material was lost from the final version. After Omega learned of Hedin's death, and cut the link to Gallifrey, Tegan and Robin were seen reacting to the "weird echoing noise of Omega's distress". Soon, however, the villain's rage eased: "You will be revenged Hedin," he swore.

In the rehearsal draft, the Doctor rebuked the President for telling Omega his associate was dead: "Hedin kept him in check. Without him who can say what Omega will do now?"

02m 35s The Doctor has entered the Matrix, where Tegan hints at her location: in a crypt behind a fountain in Amsterdam. A timecoded first edit of Part Four includes material that was cut for time (later made available on DVD). After Tegan's exit from the Matrix, Borusa asked the Doctor if he knew Amsterdam's location, and told him to prepare his TARDIS. Back in Amsterdam, Tegan assured Robin that the Doctor would find them.

Making his way down a corridor in the rehearsal draft, the Doctor was hailed from a doorway by the Castellan, who apologised for allowing his "personal feelings" to influence his judgment. "Let's begin again," said the Doctor. "The Lord President's going to need all the help he can get now." The Castellan intended to hand in his seals of office, however...

In the computer room, Thalia suggests using a pulse loop to distract Omega, so the Doctor's TARDIS can leave Gallifrey undetected. The 'pulse loop' business was considerably simplified from the rehearsal version. In the council chamber, Damon slotted a cassette into a console, and the Matrix screen showed "a tiny pulse shooting frenziedly from point to point". Responding, Omega pressed a switch, but a second pulse appeared, chasing after the first – "both moving about the screen like demented Space Invaders" (after the arcade game that peaked in popularity in 1982). When the second pulse caught up with the first, the screen flared and the cassette was ejected, smoking, from the console. So Damon slotted loop after loop into the console, in the hope of confusing Omega.

Borusa's confirmation that the Doctor has departed was the cue for another deleted scene – in which the Doctor told Nyssa he had one or two things to get together...

05m 04s On landing, the TARDIS scanner shows a view from one of the Prinsengracht bridges – looking along the Reguliersgracht canal towards the Kerkstraat crossing. Its materialisation on the southern side of the narrow bridge would, therefore, have been obvious to anyone in the vicinity – including the cyclist who blithely pedals past!

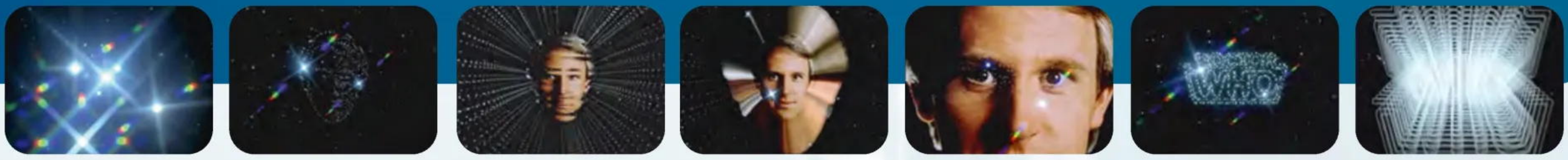
In the rehearsal script, the scanner showed a street lined with 17th-century architecture – "stepped gables and long slender facades etc. In fact, as the street is void of traffic, it could be seventeenth century Amsterdam..." The Doctor was indeed worried that they might have landed in the wrong century – but then Nyssa saw a car, and sighed in relief: "We can't be that far out."

Quite how the Doctor knows *when* to arrive in Amsterdam is unclear – but perhaps he used the meter just now calibrated by Nyssa to detect any trace of antimatter at any point in the early 1980s, after he left Tegan behind at Heathrow? (Lucky that they arrive in the nick of time, nonetheless!)

Dead Man Walking

Roaming round Amsterdam in Part Four, Omega returns the smile (below) cast his way by one of a group of children gathered round a street organ playing *Tulips in Amsterdam* (known in the UK from Max Bygraves' rendition, a No 3 hit in 1958). This was a deliberate homage to the 1931 Universal film version of *Frankenstein* – specifically, the famous scene in which Boris Karloff's naïve Monster meets petal-picking Little Maria (Marilyn Harris).

Nor was it the only allusion to Universal's famous Frankenstein sequence. In the DVD documentary *Antimatter from Amsterdam*, Byrne compared the Ergon to Bela Lugosi's similar-sounding Ygor, the Monster's misshapen companion, introduced in *Son of Frankenstein* (1939, above).



05m 36s Consulting a telephone directory, the Doctor determines that the 'JHC' mentioned by Tegan must refer to one of Amsterdam's youth hostels – with producer John Nathan-Turner, in sheepskin coat, trying to stop passers-by from gawping in the background.

On Gallifrey, the Castellan has appeared in the computer room, without explanation, when Damon reports that Omega's transfer is imminent. In fact, this was the very end of a longer scene in which Borusa refused the Castellan's resignation; it survives in timecoded form.

A receptionist at Bob's Youth Hostel shows the Doctor the (seemingly blank!) note left by Colin for Tegan, to find him at Frankendael. Timecoded shots of the receptionist leading the Doctor to the map, then the Doctor and Tegan exiting the hostel, also endure.

Soon, the Doctor and Nyssa enter the crypt. In the rehearsal draft, a hushed Nyssa said she sensed evil, and took out a concealed Gallifreyan gun. "You never mentioned you had a stasar [sic]," said the Doctor. "You never asked," she replied.

11m 25s After the Doctor rigs a device to sabotage the fusion booster, the pair are confronted by the Ergon, but Nyssa blasts it with its own matter converter. In the rehearsal version, she used her staser on the creature. From inside his TARDIS, Omega commanded: "Live Ergon... live!" Realising the staser was useless against the revived creature, the Doctor reached for the converter. Stage directions indicated that, rather than turning negative (as Colin, Robin and Tegan had), it "swirls with energy then atomises".

Inside Omega's TARDIS, the Doctor and Nyssa see the villain transfer fully. With the fusion booster sabotaged, Omega – who wears the Doctor's face behind his mask – claims that although the Doctor has destroyed his TARDIS, he'll "build another" to return to Gallifrey. Wouldn't it be much easier to steal the Doctor's? He must realise it's in the vicinity.

While Omega sets his sights on a gardener's overalls, the Doctor secures the matter converter – hoping to destroy Omega before he reverts to antimatter...

19m 49s As Omega's shielding decays, he begins to revert to antimatter – breaking out in "mildewed lumps" (as the script had it). The Doctor, Nyssa and Tegan lose him when he ducks into a side passage – with Ian Collier replacing Davison when he emerges. Collier, previously Stuart Hyde in *The Time Monster* (1972), was partly cast for his passing resemblance to Davison. Logically, though, Omega is reverting to his natural state – so could it be that we're seeing Omega in his true incarnation for the first time?

Eventually, Omega is cornered on a lock – where stage directions had Nyssa and Tegan reacting to the grotesque sight of the degenerating villain: "His face runs with the slime, the features utterly decayed and horrifically puckered out of recognition."

21m 59s The Doctor uses the modified matter converter on Omega before he can will his own destruction. Omega fades away – but has he simply been banished back to the antimatter realm? Note how the Doctor tells Omega, "I can expel or destroy you" – and, later, remarks to Nyssa how Omega "seemed to die before..." If he showed Omega mercy at the last, he's not letting on. (In the 2003 Big Finish audio *Omega*, the Fifth Doctor subsequently re-encounters the villain, again played by Collier, in the so-called Sector of Forgotten Souls.)

So the Doctor and Nyssa are stuck with Tegan again... **DWM**

Omega fades away – but has he simply been banished back to the antimatter realm?

Opposite page above: Omega with the Doctor and Nyssa in Omega's TARDIS.

Opposite page below: Elspet Gray as Chancellor Thalia.

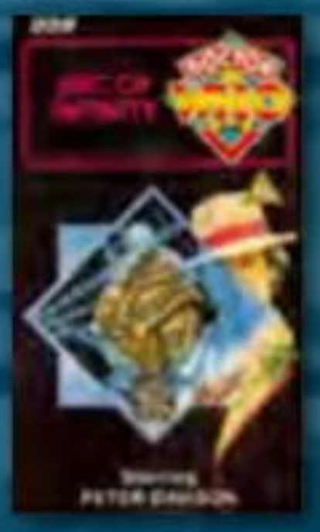
Above right: Tegan (Janet Fielding) gleefully informs her friends that she's been sacked!

Right: Peter Davison on location in Amsterdam – demonstrating what the Doctor and friends *ought* to have used in their pursuit of Omega?

FURTHER INFO

BLU-RAY
Included in *The Collection: Season 20*
COMPANY BBC Studios
YEAR 2023
AVAILABILITY date TBA

DVD
Boxed with *Time-Flight*
COMPANY 2|entertain
YEAR 2007
AVAILABILITY Out now



VIDEO
COMPANY BBC Video
YEAR 1994
AVAILABILITY Deleted

NOVELISATION
COMPANY WH Allen & Co / Target Books
YEAR 1983
AUTHOR Terrance Dicks
AVAILABILITY Out of print

THE DWM POLL 2022 RESULTS

What were **DWM** readers' favourite merchandise releases of 2022? The results of our annual survey can now be revealed...

FAVOURITE BOOK

1st ***Doctor Who and the Daleks*** (illustrated edition)
2nd ***Origin Stories***
3rd ***The Eaters of Light***

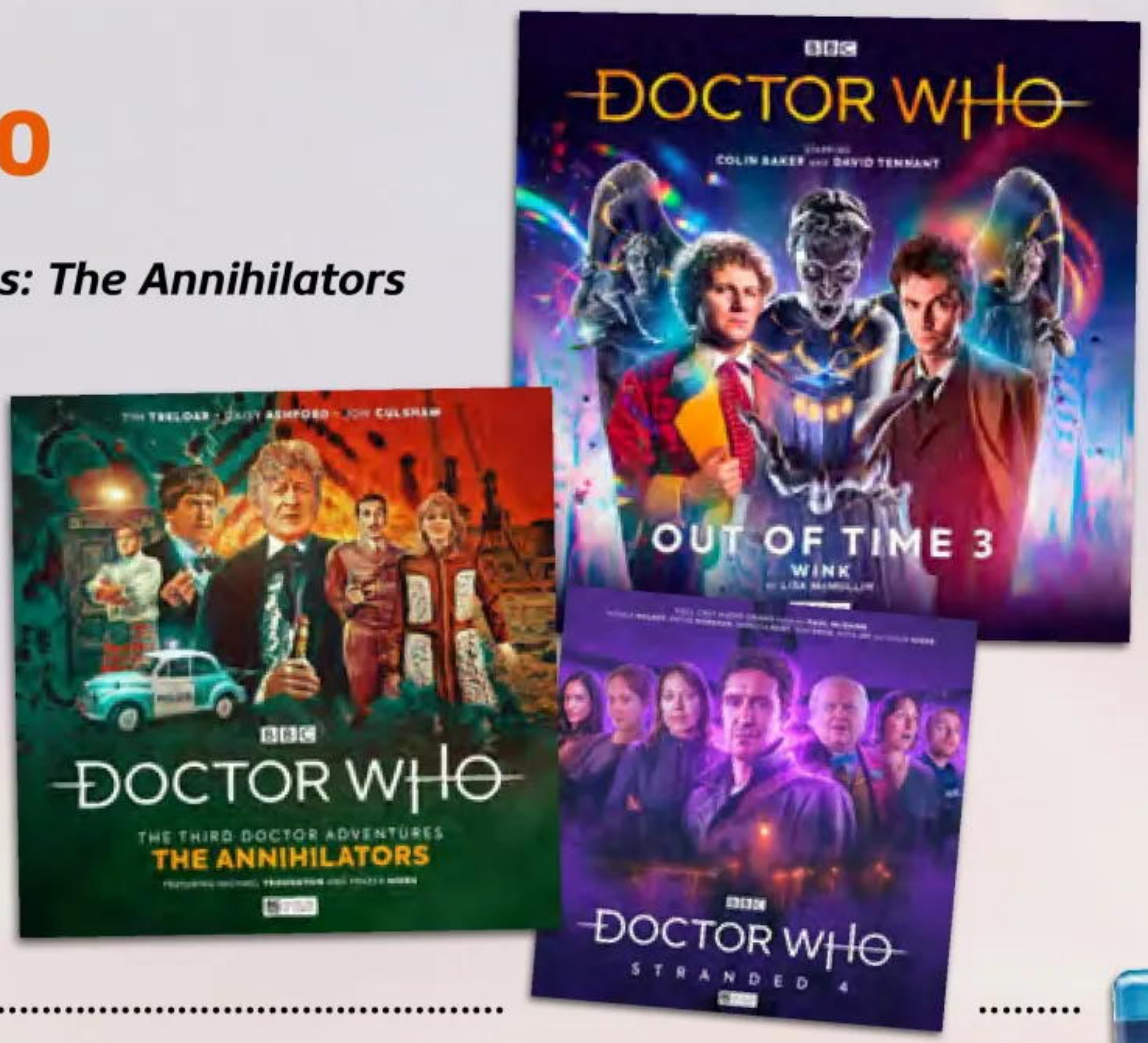
Artist Robert Hack, illustrator of *Doctor Who and the Daleks,* says: "When I was five years old, I drew the TARDIS landing on an alien landscape. Forty years later, I got to do it again in a real, actual Target novelisation. So many childhood dreams have come true through illustrating this novel, and now topping the book poll?! I am blown away. But let's be honest, this honour is mostly due to the phenomenal David Whitaker, who wrote an adventure so exciting that we keep rebuying it. Thank you so much to readers of **DWM** for your support of our book, it means the world to me."

BBC
DOCTOR WHO
AND THE DALEKS
DAVID WHITAKER
ILLUSTRATED BY ROBERT HACK
WITH AN INTRODUCTION BY NEIL GAIMAN
DOCTOR WHO
ORIGIN STORIES
THE EARLY LIVES OF FRIENDS AND FOES AS THEY'VE NEVER BEEN TOLD BEFORE
BBC
DOCTOR WHO
THE EATERS OF LIGHT
RONA MUNRO

FAVOURITE BIG FINISH AUDIO

1st ***Out of Time 3: Wink***
2nd ***The Third Doctor Adventures: The Annihilators***
3rd ***Stranded 4***

Lisa McMullin, the writer of *Wink*, says: "Blimey! I was handed a gift with the Tenth Doctor, the Sixth Doctor and the Weeping Angels. It was written and recorded so quickly, during lockdown, that it's lovely to know we did an all right job. This has made my day – thank you!"


BBC
DOCTOR WHO
COLIN BAKER AND DAVID TENNANT
OUT OF TIME 3
WINK
BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
THE ANNIHILATORS
BBC
DOCTOR WHO
STRANDED 4

FAVOURITE OTHER MERCHANDISE

1st ***The Collection: Season 2***
(Blu-ray box set, BBC Studios)
2nd ***The Collection: Season 22***
(Blu-ray box set, BBC Studios)
3rd ***The Abominable Snowmen***
(Blu-ray/DVD, BBC Studios)

Russell Minton, executive producer of the *Doctor Who: The Collection* box sets, says: "The whole team is overjoyed that the first black-and-white season of *The Collection* range has won first place in this category. We try to give all seasons as special a treatment as we can, and we're thrilled that the fans who support this range so brilliantly have enjoyed what we did enough to vote for Season 2."

DOCTOR WHO
THE ABOMINABLE SNOWMEN
DOCTOR WHO
THE COLLECTION
SEASON 22
DOCTOR WHO
THE COLLECTION
SEASON 2

FAVOURITE BBC AUDIO

1st ***The Power of the Daleks***
2nd ***The Resurrection Plant***
3rd ***The Code of Flesh***

Nicholas Briggs, narrator of *The Power of the Daleks*, says: "It's lovely that fellow fans have voted for *The Power of the Daleks*. Patrick Troughton is my favourite Doctor, so it was a real honour to be asked by Michael Stevens to perform this one. And yes, I am indeed old enough to remember watching it as a youngster, being gradually won over, after my initial confusion, by this new and brilliant Doctor! And there's some great sound design and music on this one too, by the brilliant Simon Power."

BBC
DOCTOR WHO
THE POWER OF THE DALEKS
READ BY NICHOLAS BRIGGS
BBC
DOCTOR WHO
THE CODE OF FLESH
READ BY DAN STARKEY
BBC
DOCTOR WHO
THE RESURRECTION PLANT
WILL HADCROFT
READ BY FRAZER HINES

DWM POLL

BEST ISSUE

1st *Doctor Who: Chronicles – 1967*
2nd *Doctor Who: Chronicles – 1973*
3rd *Special Edition 60: Action Figures The Essential Guide 1963-1996*

BEST COVER

1st 584
2nd 581
3rd 580

BEST INTERVIEW

1st Chris Chibnall
2nd Jodie Whittaker
3rd Sacha Dhawan

BEST FEATURE

1st *The World Cup of the Fifth Doctor*
2nd *The Strip of a Lifetime*
3rd *The Power of the Doctor* preview

BEST REGULAR FEATURE

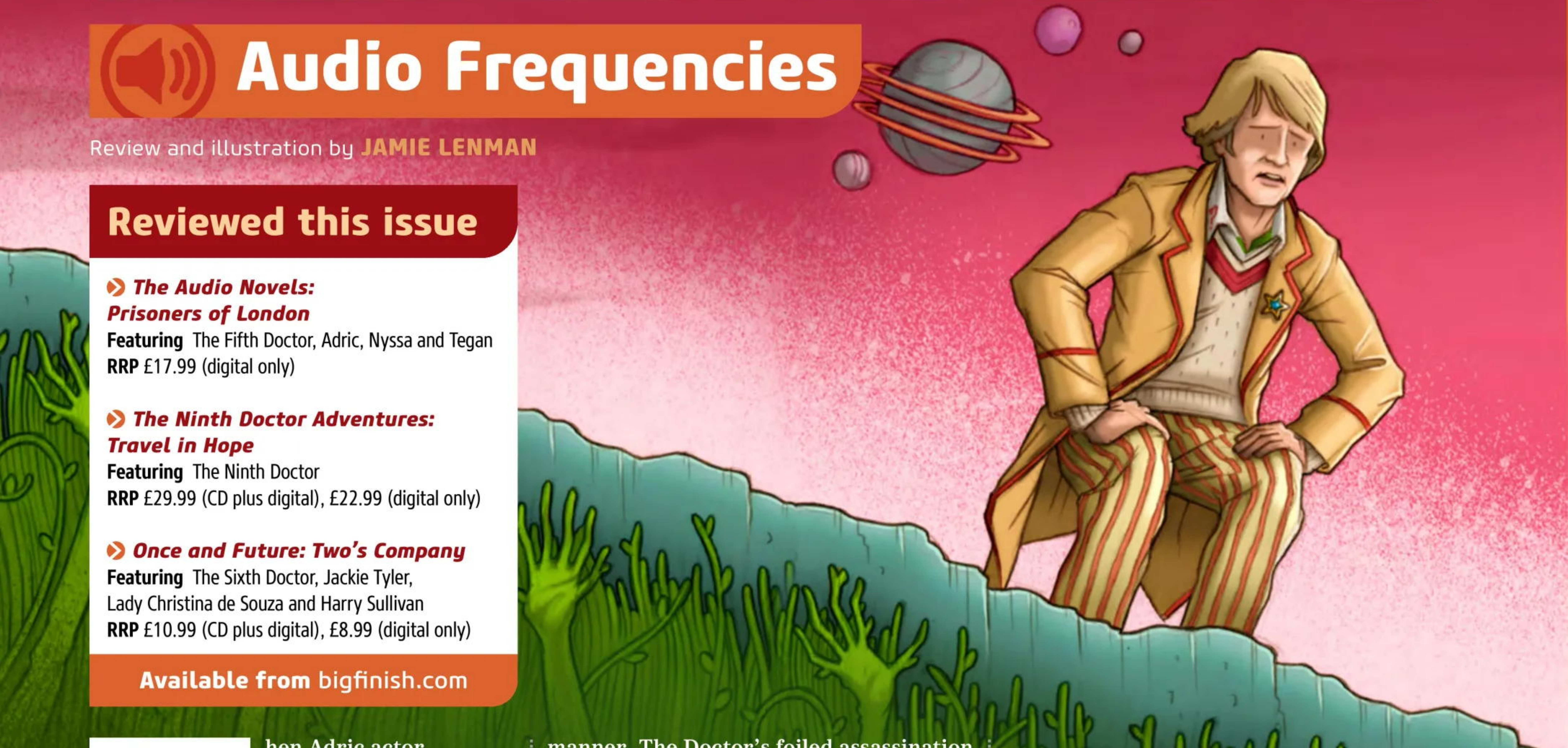
1st *Letter from the Showrunner*
2nd Comic strip
3rd Episode previews

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by **JAMIE LENMAN**



Reviewed this issue

The Audio Novels: Prisoners of London
Featuring The Fifth Doctor, Adric, Nyssa and Tegan
RRP £17.99 (digital only)

The Ninth Doctor Adventures: Travel in Hope
Featuring The Ninth Doctor
RRP £29.99 (CD plus digital), £22.99 (digital only)

Once and Future: Two's Company
Featuring The Sixth Doctor, Jackie Tyler, Lady Christina de Souza and Harry Sullivan
RRP £10.99 (CD plus digital), £8.99 (digital only)

Available from bigfinish.com

When Adric actor Matthew Waterhouse surprised us all by writing last year's brilliant audiobook *Watchers,* expectations were high for whatever might come next, and what comes next is Big Finish's epic *Prisoners of London*.

It kicks off with a lengthy and light-hearted TARDIS scene – a canny conjuring-up of the Fifth Doctor's era that serves to familiarise us with author and reader Waterhouse's fabulous mimicry of his former acting colleagues. Once the team arrive on the planet London (a delicious idea not a million light-years from *Starship UK* in 2010's *The Beast Below*), he has an absolute ball painting with every colour in the city's vast palette, smudging them all together in one celebratory jamboree. The images of powder-wigged dandies rubbing shoulders with bowler-hatted bankers along a replica Tower Bridge are irresistible, but it's his inversion of the Mackenzie Trench police box – from a symbol of hope and truth into the apparatus of a fascist state – that is most inspired.

Listeners may balk at the almost too-traditional 'companions get separated from the Doctor' formula, but happily their stories in this instance form three parts of the same whole, weaving into one another and informing the greater narrative in a deft and entertaining manner. The Doctor's foiled assassination is frothy business, Adric and Nyssa's kidnapping is gritty and gripping, and Tegan's enforced imprisonment is audaciously bleak. If anything, the third act revelation of an intruding alien species seems like an abrupt left turn, and many elements that appeared to be building to a grand finale are left to wither on the vine. Yet more striking visuals, such as the huge crack in the desert revealing an underground Eden, make an enormous impact – but it does feel more like Part One of a brand-new yarn rather than the closing chapter of the original premise. Once more, it's up to Waterhouse's strong characterisation to keep us engaged, and thankfully this proves sturdy enough to withstand the eleventh-hour course change.

As one might expect, his observations of Adric are clear and sympathetic, with a tendency to amplify the boy genius' more heroic qualities (such as they are), but without shying away from his occasional selfishness, together with some attempts

Matthew Waterhouse's observations of Adric are clear and sympathetic, with a tendency to amplify the boy genius' more heroic qualities.

AN AUDIO NOVEL READ BY MATTHEW WATERHOUSE
POLICE PUBLIC CALL BOX
BBC
DOCTOR WHO
PRISONERS OF LONDON
WRITTEN BY MATTHEW WATERHOUSE
BIG FINISH FOR THE LOVE OF STORIES

Opposite page: *Prisoners of London* author and narrator Matthew Waterhouse.

at explaining this behaviour. Waterhouse is careful not to place him centre stage, but he's certainly better used here than in his television outings – and while the Doctor, Nyssa and other persons are less examined but still present, this leaves Tegan with arguably the most thorough, and weirdly damning, appraisal.

From the very start, she's presented – via her own thoughts and the views of others – as a dull, brattish and hopelessly narrow individual. Whereas Adric contemplates a life exploring the universe with his own TARDIS to command, Tegan thinks only of tawdry soap operas and the details of airline menus. Whether intentional or not, the scorn that Waterhouse pours on her more humble aspirations is custard-thick and in some places almost spiteful. This is further enforced by the mental and physical punishment he then puts her through, without any subsequent allowance for how it may have affected her wellbeing. With the best will in the world, it's impossible to erase the sense of a strong personal dislike for the character, which would be inexcusable if it weren't for the book's principal figure and Waterhouse's greatest achievement: prison escapee Heurtebise...

The most striking element of the entire enterprise is the actor's skilful delivery of both the narration and all the spoken parts. His Doctor in particular is stunning: a spot-on recreation of Peter Davison at his breathiest, granting all his scenes a frisson of youthful electricity. Likewise, the divine Emperor Geoffrey Chaucer is realised with an exceptionally plummy drawl that suggests ages of creaking privilege tempered with a sense of justice, while numberless ancillary creations are given their own distinct and complex personalities.

But it's Heurtebise, the damaged, game-obsessed teenage terrorist, who towers above all, overshadowing even Adric. In both concept and execution, the attention to detail here is simply breathtaking, with his every hurt sniff and cracked laugh bringing him closer to us until we're standing eye-to-eye with this most dangerous, frightening and ultimately pathetic specimen. It's through Heurtebise that we understand why Tegan must suffer so, and if Waterhouse's performance were any less jaw-dropping it might have been harder to stomach. As it is, despite the wandering story and pockets of cruelty, *Prisoners of London* stands as its author's finest hour and an absolute must-listen.

Two years into his second bite of the cherry, Christopher Eccleston has now made more than twice as many *Ninth Doctor Adventures* for Big Finish as he did for the BBC. If his latest set, *Travel in Hope*, is anything to go by, he's showing no signs of slowing down – although his Doctor may step aside now and then.

Lauren Mooney and Stewart Pringle's *Below There*, for example, begins like one of the series' 'Doctor-lite' episodes of the 2000s, with the Time Lord reduced to a crackling voice piped through the intercom on a lonely interstellar relay post. This only adds to the gloomy atmosphere that pervades the piece, cleverly underscoring the vulnerability of Kelly Adams' Vyx Leeson. Even after the Doctor joins her at her desolate station, the focus is definitely still on the terrified technician – and that's just as well, as Adams offers up a riveting tour de force that all but eclipses her co-star.

Indeed, if there's a theme to this set (and it's certainly not *travel*), it may be the Doctor's ongoing efforts to lionise the little people, to push those who might be considered supporting players into places of prominence and power. Even if this means he himself remains a little out of sight, it still chimes with his core purpose and provides room for excellent work such as Adams'. It's her palpable fear and exhaustion that make *Below There* such a tense experience, blending the future-shock themes of Charlie Brooker's *Black Mirror* with the psychological horror of Paul WS Anderson's 1997 chiller *Event Horizon.* Credit must go to Daniel Cerqueira as the whimpering Tom Francis, for turning the fear-factor up to 11, while Eccleston's righteous anger at the corporate callousness that caused Tom's pitiful state is classic stuff. →

Left: The cast of *The Butler Did It* – Paul Thornley, Christopher Eccleston, Emma Swan, Louise Faulkner and Andrew French.

Below: Colin Baker plays the Sixth Doctor.

FULL CAST AUDIO DRAMA STARRING CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
TRAVEL IN HOPE

→James Moran's follow-up, *The Butler Did It*, makes obvious gestures to the whodunnit murder-mysteries of Agatha Christie, but in practice it comes off as a spiritual successor to James Kettle's *Last of the Zetacene*, from last year's *Into the Stars* box set. Both boast a large cadre of colourful oddballs, skulking round a bustling space port and trying to avoid a grisly death, and both feature the Doctor manoeuvring a lowly runaway into a position of influence. The waif in question here is Emma Swan's likeable Myra – and although the chemistry between them isn't as strong as Eccleston's and Adams' in the previous instalment, they still make a fun partnership.

Nowhere is this more evident than in Moran's take on that staple of rom-coms, whereby one party feeds the other advice through an earphone in order to navigate a tricky situation – with invariably hilarious results. To dive into this hoary old trope and come up with fresh laughs is an achievement in itself, and Eccleston's glee simply spills out of the speakers, making this *Travel in Hope*'s standout moment. There's some great bantz about "bad news and rubbish news", plus Andrew French deserves special praise for his embodiment of not only the slimy Hargenoy, but also the gruff Tiller. The rather pat ending might well have harmed a more 'serious' script, but really what's important here is Myra's journey under the guidance of her Gallifreyan mentor, which despite being simple and alarmingly speedy is no less satisfying for it. A rollicking good time.

In Robert Valentine's closer, *Run,* the Doctor's third protégé project is everyone's favourite hermaphrodite hexapod, Alpha Centauri. Fresh from last year's *Peladon* box set, Jane Goddard pays tribute to Ysanne Churchman's original interpretation with skill, managing to make the diplomat shrill but not silly. It's lovely for AC and the Doctor to spend some quality time together, and Eccleston tackles the role of combined advisor and minder with just as much energy as he poured into his sleuthing in *Butler.* By contrast, it's the humans who are cast as cartoonish, with Jane Asher's odious Bellatrix Vega functioning as an incredibly thinly veiled proxy of a certain ex-POTUS, and her sidekick Kramp veering towards pantomime territory.

The plot, which seeks to spin a web of governmental intrigue along the lines of Netflix's *House of Cards*, is hampered by long sequences of dry legalese – yet even these are undercut by the more Muppet-esque members of the house of intergalactic representatives. Nicholas Briggs' usually excellent Ice-Warrior-of-the-week is oddly vague, leaving it up to Goddard to carry the thing almost on her own, by way of a couple of stirring speeches and Alpha's adorable catchphrase "Oh cribbles!" (T-shirt please).

The main problem here may be that, despite Valentine's laudable intentions, it's very tricky (and potentially insensitive) to equate the rights and struggles of any group of people with a race of fictional beings. Moreover, when real-life politicians routinely engage in the kind of behaviour that would make a Benny Hill farce look staid by comparison, the blade of satire is rather dulled.

Still, two out of three ain't bad, and neither is *Run*, in all honesty – merely a slight stumble in the otherwise confident swagger of this exuberant trio of tales. **DWM**

> The plot spins a web of governmental intrigue along the lines of Netflix's *House of Cards*.

Two's Company

After last month's rather more straightforward *A Genius for War*, Big Finish's anniversary strand *Once and Future* returns to the formula of cramming multitudinous elements of *Doctor Who's* 60-year history into an hour. Although Lisa McMullin's *Two's Company* might not be the weightiest of tracts, it does a commendable job of keeping all these plates spinning without breaking any.

Christopher Naylor's older Harry Sullivan works so well with Tim Treloar's Third Doctor that it's almost a shame they don't get more time together before the latter degenerates into Colin Baker's Sixth – but then *they* make a great team too, highlighting Harry's dependence on authority in a way that actually feeds into the relevant dilemma. Elsewhere, Michelle Ryan is utterly charming as Lady Christina, but some of her scenes with Camille Coduri's perfectly observed Jackie Tyler fall a trifle flat.

By the time we're knocking out laser beams with well-thrown satsumas and hopscotching temporal land mines, it's difficult not to think of 1983's birthday special *The Five Doctors,* which is a fine standard to aspire to. Like flicking through the family photo album, it's a pleasant enough diversion.

FULL CAST AUDIO DRAMA STARRING COLIN BAKER
BBC
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60 YEARS
ONCE AND FUTURE: TWO'S COMPANY
BY LISA McMULLIN

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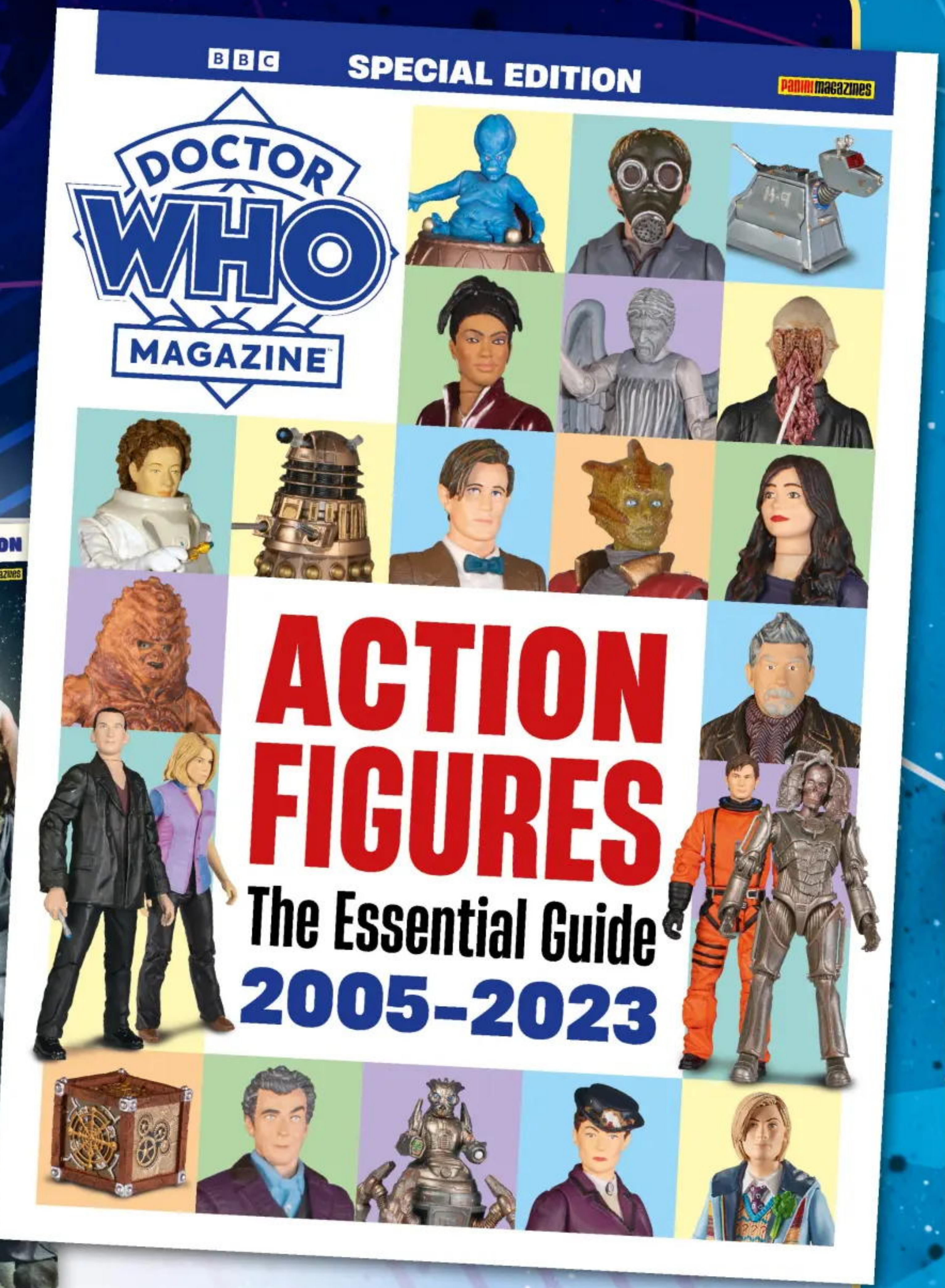
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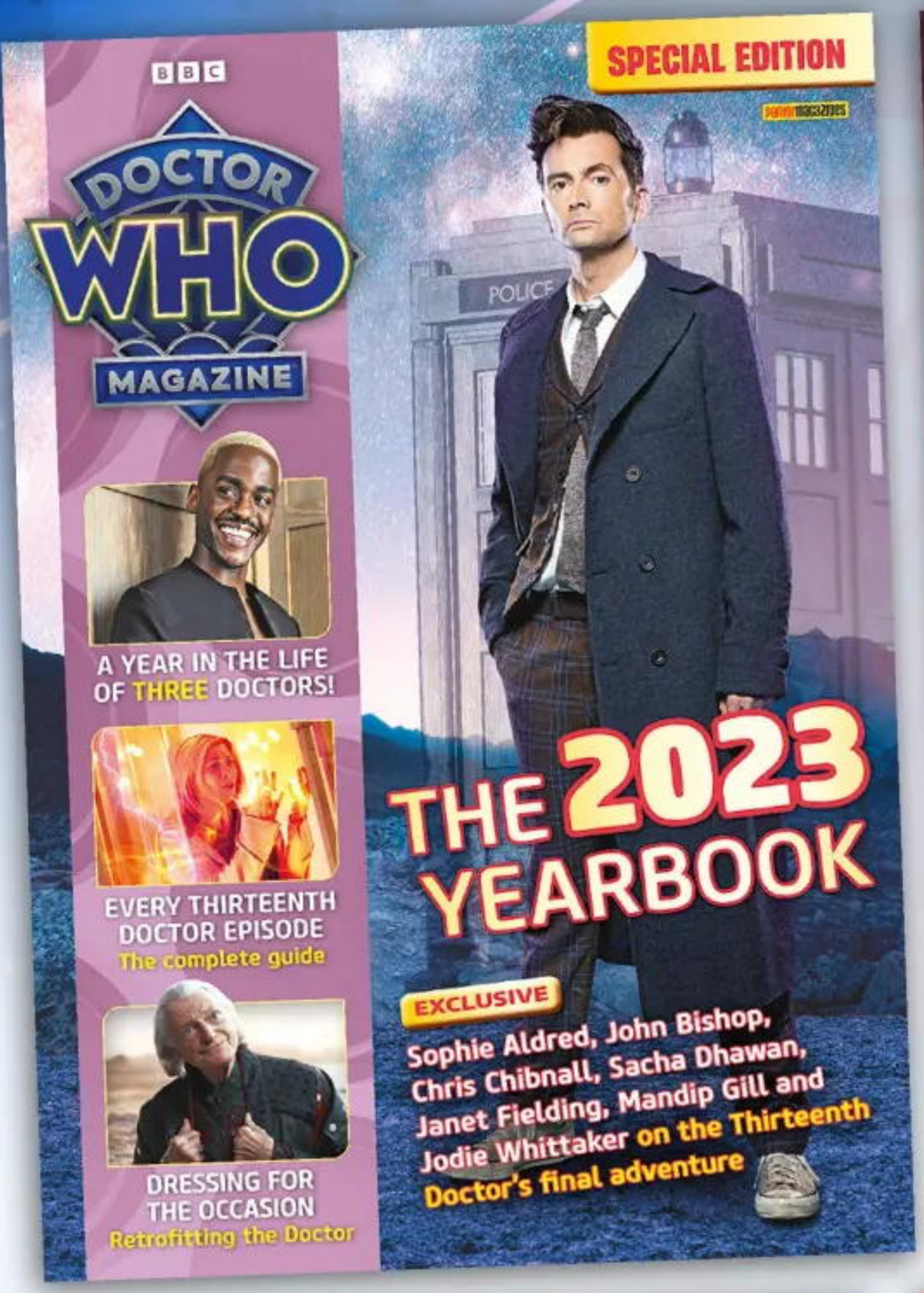
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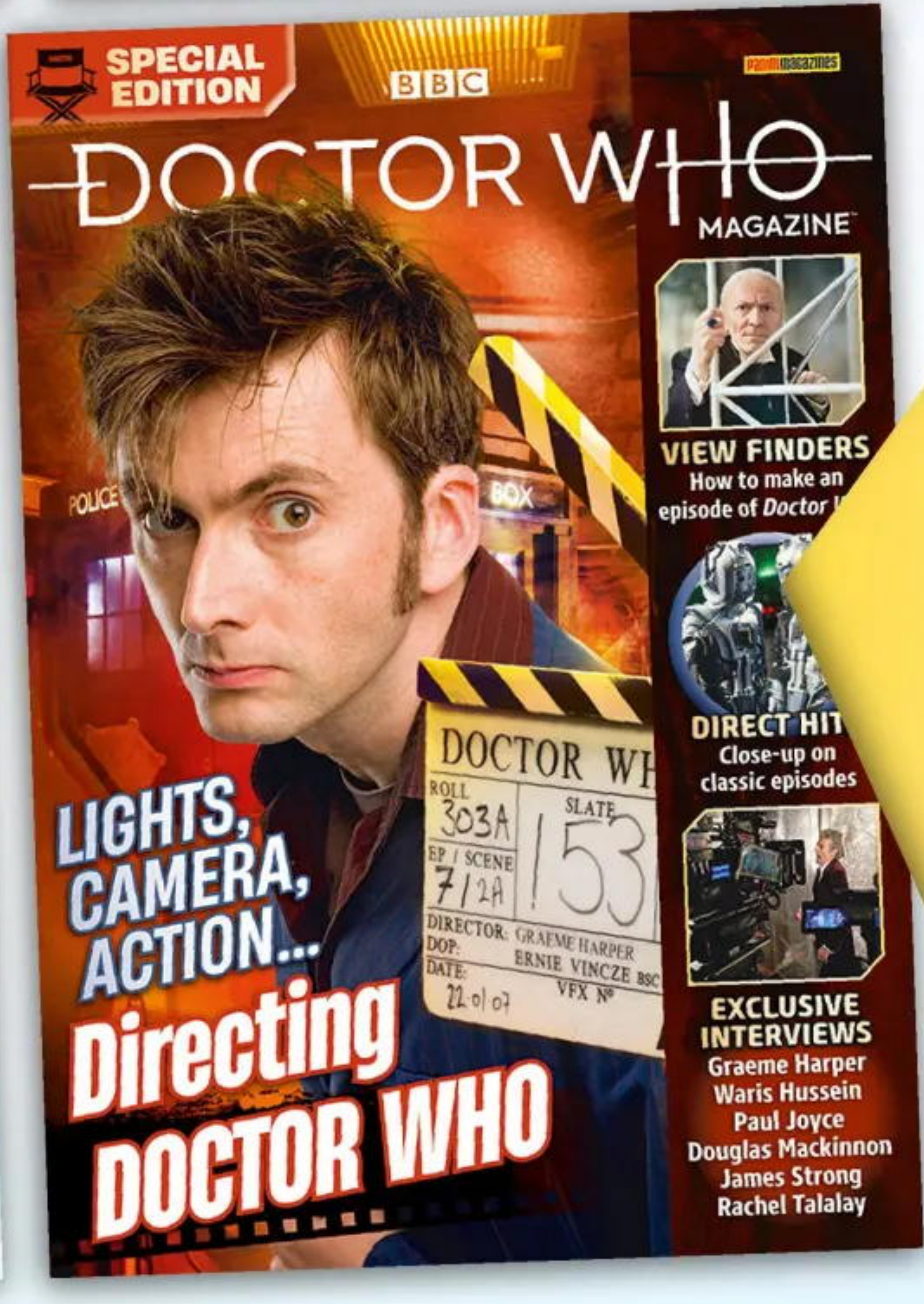
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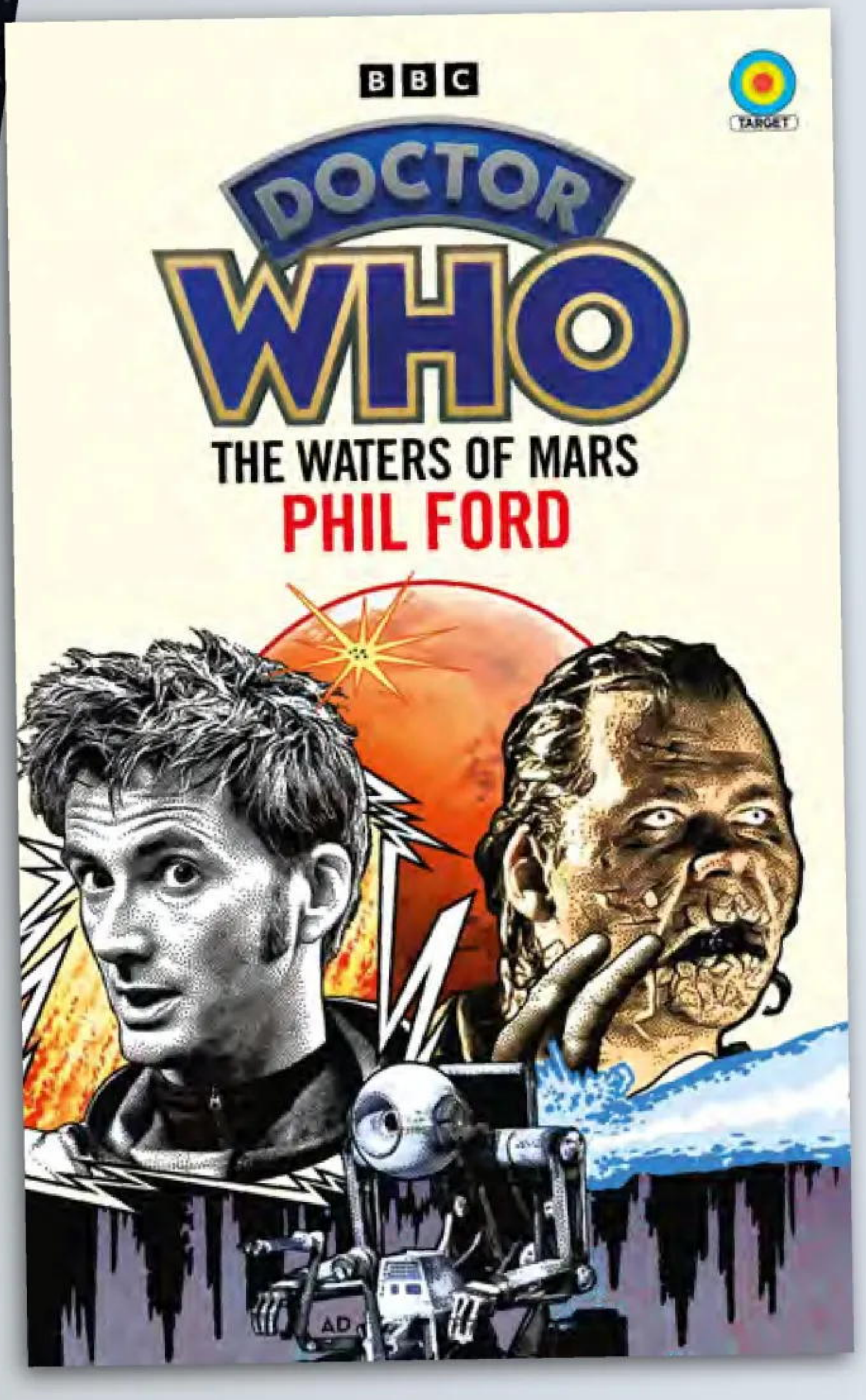
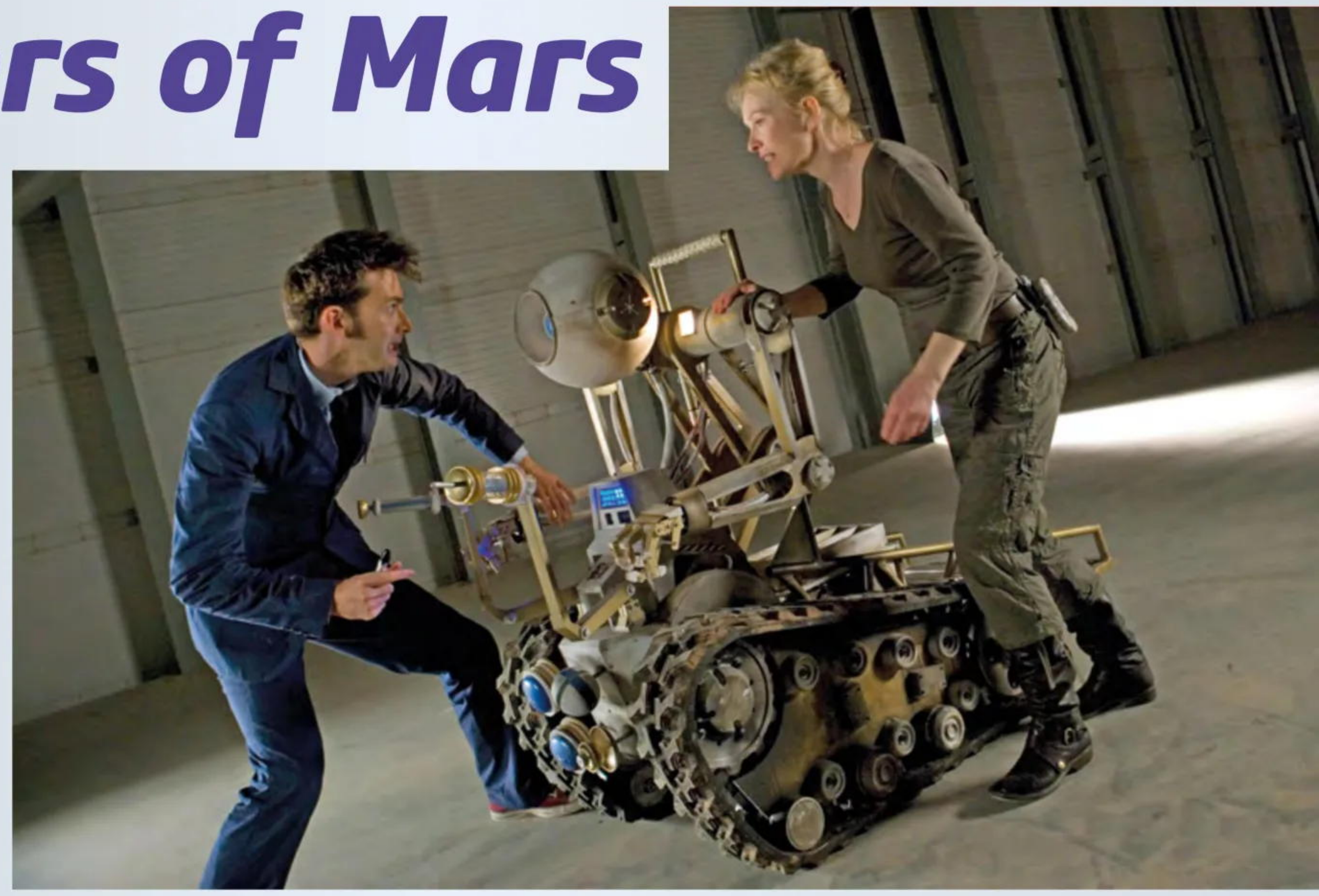
The Waters of Mars





Book

Featuring The Tenth Doctor
Written by Phil Ford
BBC Books RRP £9.99

It's possible that the Flood, the monstrous threat at the heart of 2009's *The Waters of Mars*, overstepped the mark. They were a strong concept – human beings possessed by some water-borne contagion that mutated them into dribbling zombies intent on spreading their infection. They looked *disgusting* – utterly terrifying. It seemed as if Russell T Davies, when he was leaving the building first time around, thought he'd use one of his final episodes to scare kids to death. So how has Phil Ford – Davies' co-writer, and the author of this adaptation – presented them on the page?

The series' more bloody, squelchy, noisome moments have been explored by the Target range before. Ian Marter (who played companion Harry Sullivan in 1974-75) wrote ten Target novelisations and revelled in such moments. In his version of 1975's *The Ark in Space*, he described those infested by the Wirrrn (three 'r's in the book) as being "filled with a bubbling greenish pus". Here, Ford goes for something similar: the Flood's skin is "like the face of a drowned corpse... laced with blackened cracks". As they attack, they deliver a "viscid war cry, filled with rheum and bile".

One of *Doctor Who*'s darkest tales hasn't lost its punch in print.

The story is set in 2059 – now only 36 years away, compared to 50 when first seen on TV. The Doctor drops in on Earth's first outpost on Mars on the day it will be destroyed along with its crew. Regrettably, this is one of those fixed points in time – and he's forbidden to interfere.

On broadcast, some viewers simply didn't understand why the Doctor couldn't pretend that the base's ill-fated pioneers died as history demands, while spiriting them away to some unheard-of part of the galaxy. Equally, they didn't understand how the climax of Captain Adelaide Brooke's storyline really set the timeline back on the correct track. Perhaps it's still a little surprising that granny dying in a nuclear explosion should inspire subsequent generations to follow in her footsteps, but some answers can be found here.

> One of *Doctor Who*'s darkest tales hasn't lost its punch in print.

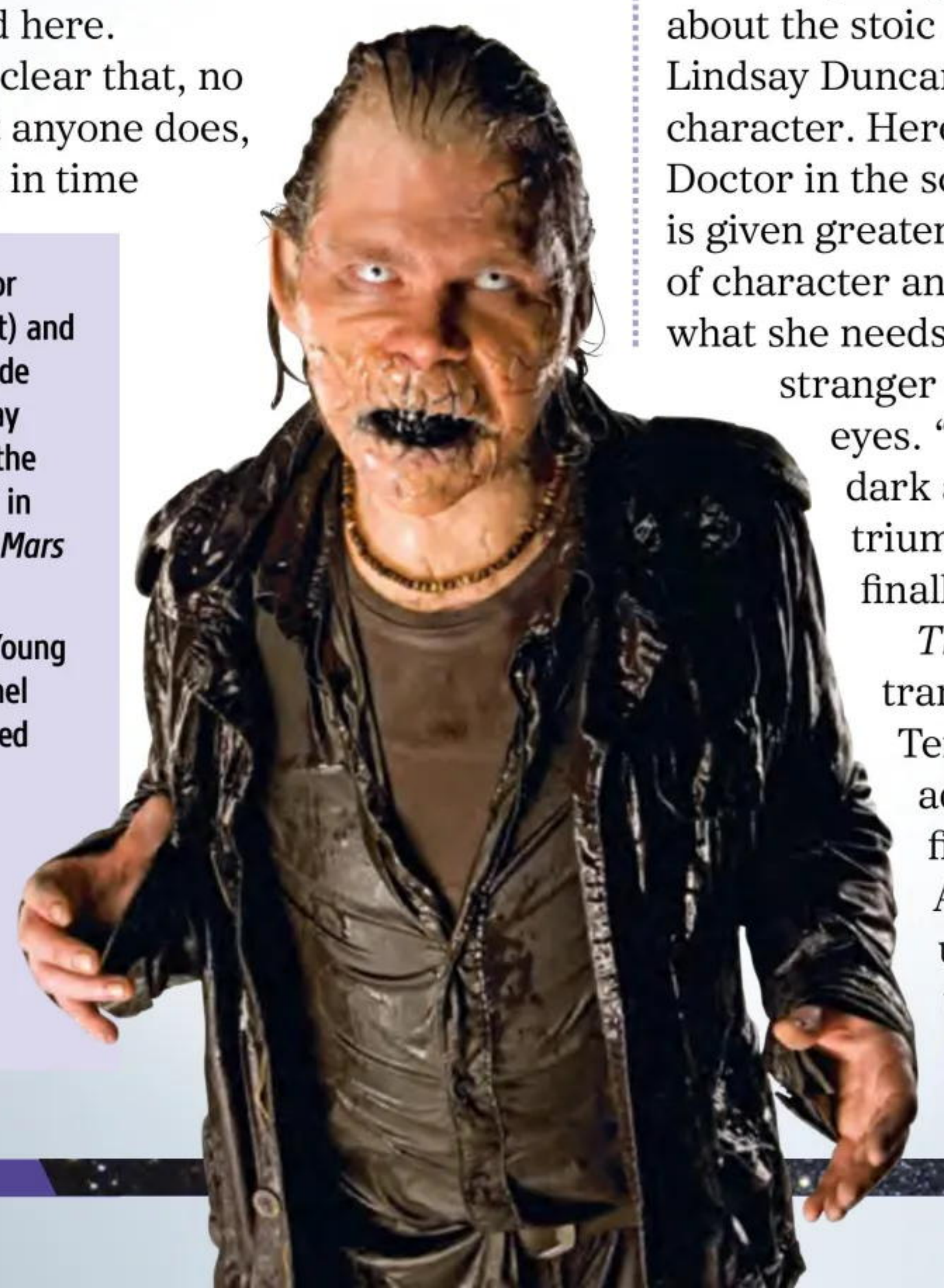
It's made clear that, no matter what anyone does, a fixed point in time just cannot be changed. Because the Doctor is a Time Lord he thinks he can intervene – but ultimately Time itself forces everything back the way it should be. We also find out more about the Ice Warriors, who call Mars their home and only got the briefest namecheck on TV.

Unlike many recent additions to the Target range, which have made an effort to be fairly self-contained, this title goes out of its way to set the story in its broader context. We learn all about the psychic prediction of the Tenth Doctor's demise in the preceding story, 2009's *Planet of the Dead*. And there are whole sections set during the 2008 series' two-part finale *The Stolen Earth*/*Journey's End*.

These passages tell us all we need to know about the stoic Adelaide Brooke. On screen, Lindsay Duncan brought great authority to the character. Here, the bond she forms with the Doctor in the scant time they spend together is given greater depth. She's a sharp judge of character and intent, learning much of what she needs to know about the mysterious stranger on her base by staring into his eyes. "Eyes that had once been so dark and sad" become "blazing with triumphal glory" when the Doctor finally snaps...

The Waters of Mars marks a transition in the character of the Tenth Doctor, from high-spirited adventurer to the mournful figure seen in his last story. And this novelisation gives us an evocative insight into this turning point in history.

MICHAEL SMITH



Top: The Doctor (David Tennant) and Captain Adelaide Brooke (Lindsay Duncan) with the robot 'Gadget' in *The Waters of Mars* (2009).

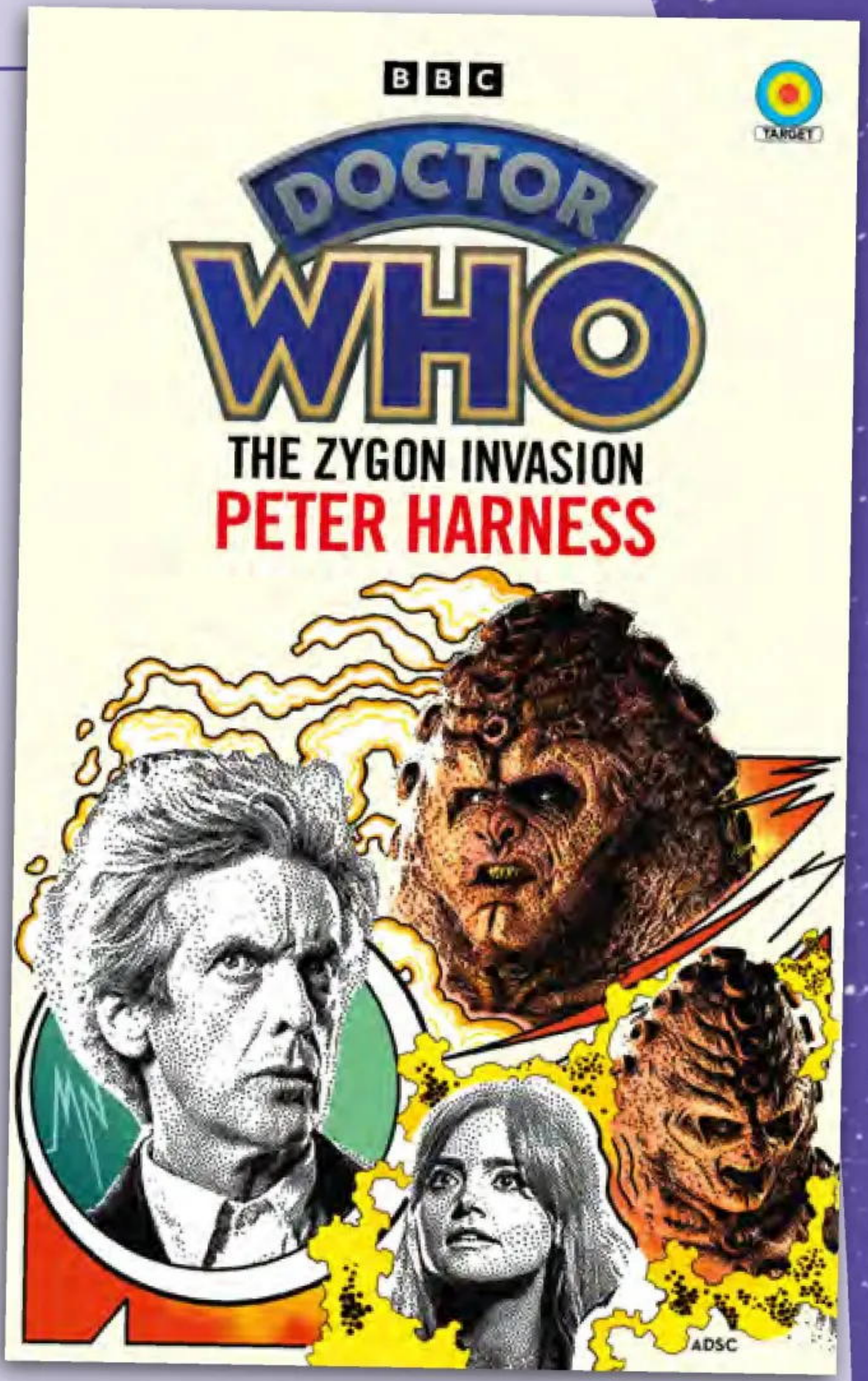
Above inset: Young Adelaide (Rachel Fewell) is spared by a Dalek.

Right: Andy Stone (Alan Ruscoe) is possessed by the Flood.

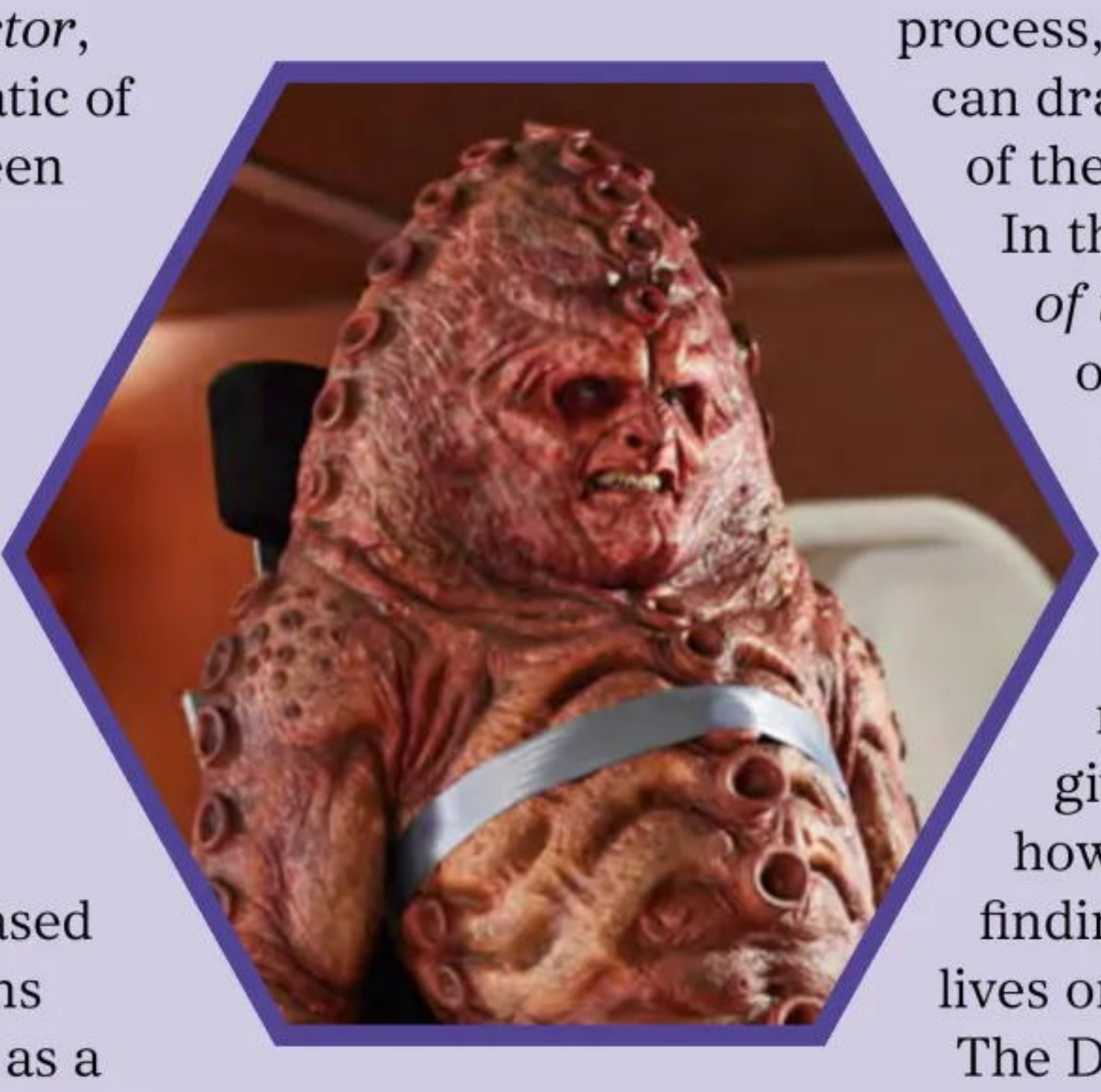
The Zygon Invasion

Book

Featuring The Twelfth Doctor and Clara
Written by Peter Harness
BBC Books RRP £9.99



Osgood uses they/them pronouns – a grammatical joke, since there's two of them. The UNIT science officer was duplicated by a shapeshifting Zygon in 2013's *The Day of the Doctor*, and they're now emblematic of a peace deal struck between the Zygons and humans.



Neither Osgood will reveal if they're human or Zygon. They identify as Osgood – making the more general point, perhaps, that we should take people at face value rather than trying to ascribe characteristics to them based on our own preconceptions (such as thinking of them as a monster). Head of UNIT Kate Stewart has no time for this. When one of the Osgoods dies she says, "There's only one of her now. She's a her."

Peter Harness' novelisation is full of little details like this. Elsewhere, long-term fans of the Target range, who remember the footnotes in early titles, will be amused by the return of this tradition. Let's hope "See DOCTOR WHO – MAWDRYN UNDEAD" has newer readers scurrying to eBay for Peter Grimwade's novelisation, just as "See THE CLONES OF DR FUNKENSTEIN" had this reviewer reaching for Google.

The peace deal that allowed 20 million Zygons to live in secret among humankind is in tatters. This, we learn, is in no small part the fault of the Doctor's companion Clara. Watching *The Zygon Invasion* on TV back in 2015, we may have idly wondered why the Zygon that adopts her identity calls herself 'Bonnie'. All is revealed here, as we get her backstory and motivations for rebelling. The story makes more sense in this retelling. And when we get to the climax, where the Doctor lectures all concerned on the stupidity of war, we see it from a very different perspective. What may have seemed somewhat naïve on broadcast feels more personal and plausible.

Clara and Bonnie – or 'Zygella', as the Doctor calls her – are funny in their own way. On TV, the two characters were given different hairdos, for no other reason than to help us tell them apart. The book knowingly preserves this, explaining away Bonnie's hair-up approach as "more business-like". And the scene where Clara tries to communicate with the Doctor by getting Bonnie to wink at him is beautifully transcribed.

The Zygons are given a whole new life. We learn more about how they hatch and their links with their Skarasen (formerly misidentified as the Loch Ness Monster). We find out that assimilating is an arduous process, even though they can draw on the memories of the humans they mimic. In their debut, *Terror of the Zygons* (1975), one of the creatures says, while in human form: "I loathe this abomination of a body." Things have moved on, but we're given a strong sense of how alien the Zygons are finding their new lives on Earth.

> We're given a sense of how alien the Zygons are finding their new lives on Earth.

The Doctor is pretty much as seen on screen: road-testing various new aliases (including 'Dr John Disco'), poncing about in planes, titivating Zygonic fronds and wearing question-mark underpants. In keeping with the book as a whole, he's lively and innovative. His impassioned speech, which was given plenty of welly by Peter Capaldi, is subtly different. "Will there be enough potatoes to go around?" the Doctor wonders, trying to imagine the world that Zygella hopes to inherit. "Do Zygons even like potatoes?"

Like both Petronella Osgoods, this title is a credit to its species – in this case to its imprint. It's just what a Target book should be at its best: an entertaining, well-paced, close-enough retelling of what we saw on screen, with a much greater insight into what, how and who. **MICHAEL SMITH**

Above left: A captive Zygon in *The Zygon Invasion/The Zygon Inversion* (2015).

Left: The Doctor (Peter Capaldi) and Petronella Osgood (Ingrid Oliver).

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ONCE AND FUTURE: TWO'S COMPANY

AUDIO DRAMA

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BY LISA McMULLIN

Once and *Future* is a series of full-cast releases celebrating 60 years of *Doctor Who*. The latest story stars Colin Baker as the Doctor, Camille Coduri as Jackie Tyler, Michelle Ryan as Lady Christina de Souza and Christopher Naylor as Harry Sullivan.

Back on Earth, the Doctor finds a clue in the search for the origins of the degeneration weapon that has been affecting him. In his Sixth body, he meets Jackie Tyler and Lady Christina – thrown together by fate, or something more? – in pursuit of a powerful item of jewellery. Meanwhile, a Time Lord renegade has duped Harry Sullivan into helping him stop the Doctor's travels before they begin. All are set on a collision course...

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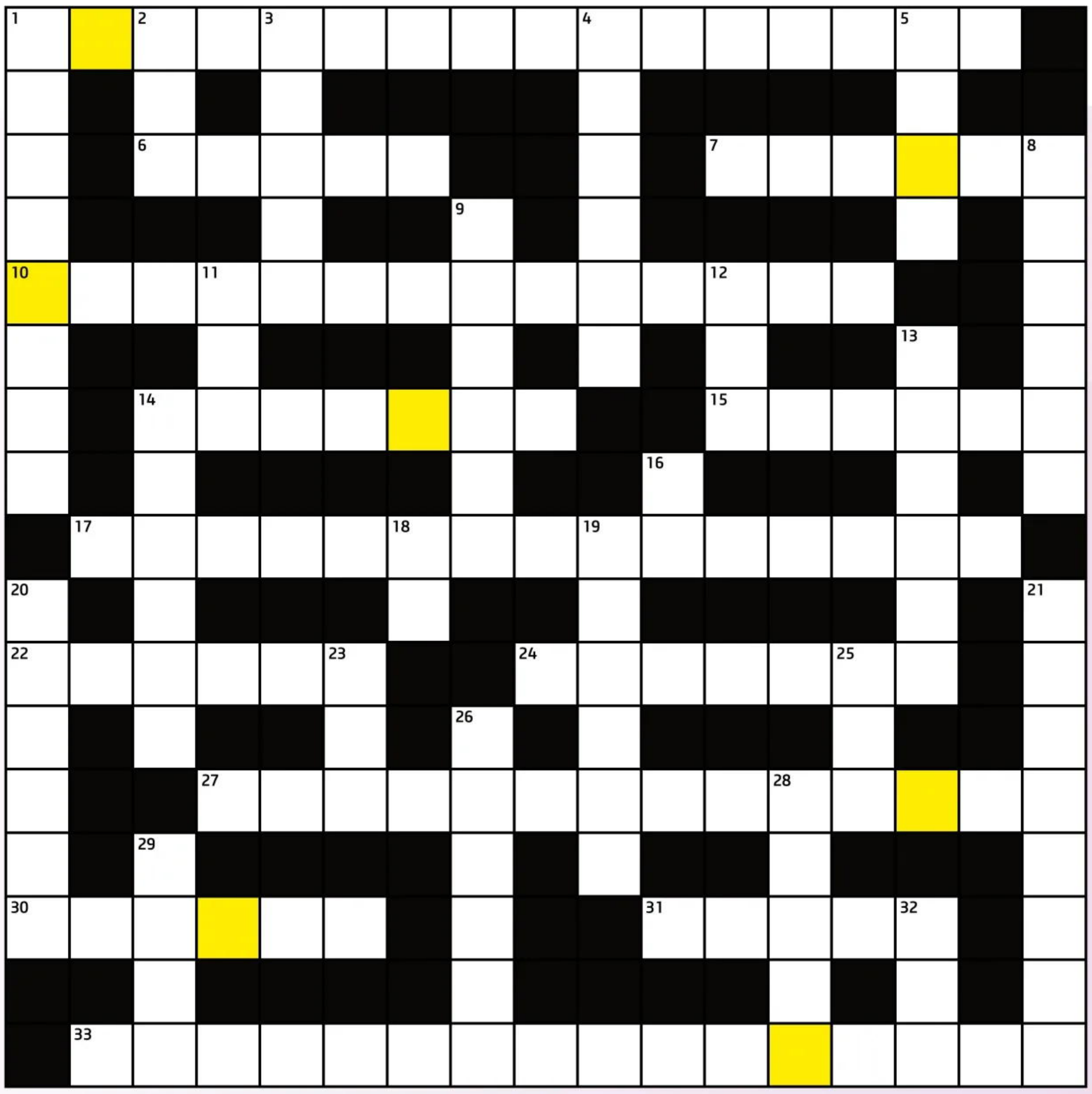


ACROSS

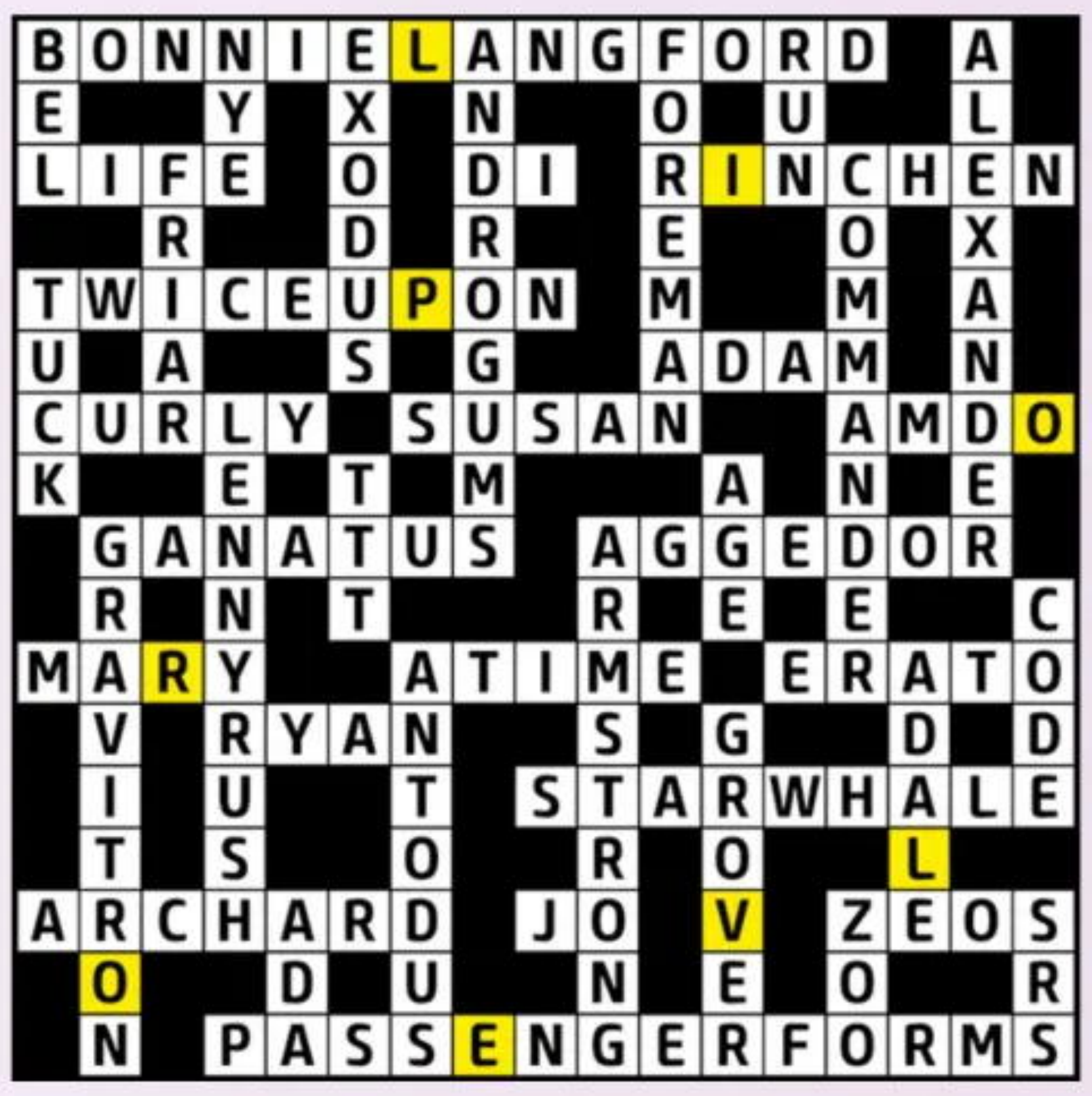
- **1** Useful device carried by most of the Doctors (5,11)
- **6** Country visited by the Third, Ninth, Tenth and Eleventh Doctors (5)
- **7** Companion Zoe's surname (6)
- **10** (and 21 Down) Penultimate episode of Series 12 (9,2,3,8)
- **14** Exographer encountered by the Doctor on Nerva Beacon (7)
- **15** *Terror of the* _____ (6)
- **17** 1 Down, perhaps? (4,4,7)
- **22** Alien refugee living as a human who was forced to reveal his true form by Bonnie (6)
- **24** US army colonel who negotiated with the Monks (7)
- **27** The Valeyard, perhaps? (3,8,3)
- **30** One of the colonists on Uxarieus (6)
- **31** Natives of Deva Loka (5)
- **33** Conflict resolved by the use of the Osgood Box (3,5,8)

DOWN

- **1** Large creature that was sighted swimming up the Thames (8)
- **2** __ Earth – planet in galaxy M87 (3)
- **3** First name of Mr Skinner – one of the members of LINDA (5)
- **4** Penelope _____ – played Harriet Jones (6)
- **5** Father of Hanne, who was ensnared by the Solitract (4)
- **8** One of the Cryons (6)
- **9** Tigilinus, Tavius, Poppaea and Locusta, for example (6)
- **11** __ *of the Daleks* (3)
- **12** A noxious infusion of oriental leaves containing a high percentage of toxic acid (3)
- **13** (and 20 Down) Dalek operator (6,6)
- **14** One of the alien creatures that subjugated the Gonds (6)
- **16** Nightwatchman who was abducted and experimented on by the Silurians (2)
- **18** Production code of *The Power of the Daleks* (1,1)
- **19** Character played by Lenny Rush in forthcoming series (6)
- **20** See 13 Down
- **21** See 10 Across
- **23** Production code of 15 Across (1,1,1)
- **25** *Thin* __ (3)
- **26** Dee Dee _____ – passenger on the trip to the Sapphire Waterfall on Midnight (6)
- **28** ____ Lernov – crew member of space station *W3* (5)
- **29** Group lead by Jabel (4)
- **32** __ Lerner – crewmember of the *SS Pentallian* (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: LIVERPOOL

☐☐☐☐☐☐☐

PURITY UNBOUND
AUDIO DRAMA

The latest release in the full-cast *Sixth Doctor Adventures* range stars Colin Baker as the Doctor, Bonnie Langford as Melanie Bush and Ruth Madeley as Hebe Harrison. The box set contains three stories: *Girl in a Bubble* by Jacqueline Rayner, *The Corruptions* by Mark Wright and *The Wrong Side of History* by Robert Valentine.

The Doctor, Mel and Hebe are reunited – but Purity's temporal meddling has altered history as they know it. To make matters worse, whatever is left of the being once known as Patricia McBride is still intent on fulfilling her grand design for humanity...

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THE TEETH OF ICE
AUDIOBOOK

BBC
DOCTOR WHO
THE TEETH OF ICE
ANDREW LANE
READ BY DAN STARKEY

Dan Starkey reads a brand-new adventure for the Eighth Doctor, set in 1900s Antarctica and written by Andrew Lane.

Indomitable reporter James Macfarlane has travelled to the remote MacReady Base near the South Pole. His mission – to interview the famed explorer Pentius Rochdale. On arrival Macfarlane is astonished to discover that the base's new medical officer is none other than his old acquaintance, the Doctor!

A series of grisly deaths disturbs the base's calm. Whatever is preying on people is intelligent, and has deadly claws and teeth. But by the time the Doctor and Macfarlane have uncovered the truth, they're well within biting distance of the teeth of ice...

The Teeth of Ice is available now on CD (RRP £11) and as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away to readers who can answer this question correctly:

Which of these TV *Doctor Who* stories is partly set in Antarctica?
A) *The Ice Warriors* **B)** *The Seeds of Death*
C) *The Seeds of Doom*

THE ORPHAN QUARTET
AUDIO DRAMA

FULL CAST AUDIO DRAMA STARRING ALEX KINGSTON
FEATURING CAMILLE CODURI, NINA TOUSSAINT-WHITE AND NICHOLAS BRIGGS
BBC DOCTOR WHO
The Diary of RIVER SONG
THE ORPHAN QUARTET
BIG FINISH

Alex Kingston stars as the title character in the twelfth and final instalment of *The Diary of River Song*, also featuring Camille Coduri as Jackie Tyler.

An old enemy hides beyond the universe, a smugglers' inn on the Cornish coast in the 18th century is under attack, a grieving mother holds onto a deadly memento of war... and has the Earth failed to notice it's been invaded? Professor River Song must solve all this while dealing with a loss of her own.

The box set contains four stories: *The Excise Men* by Lou Morgan, *Harvest of the Krotons* by James Goss, *Dead Man Talking* by Tim Foley and *The Wife of River Song* by Lizzie Hopley.

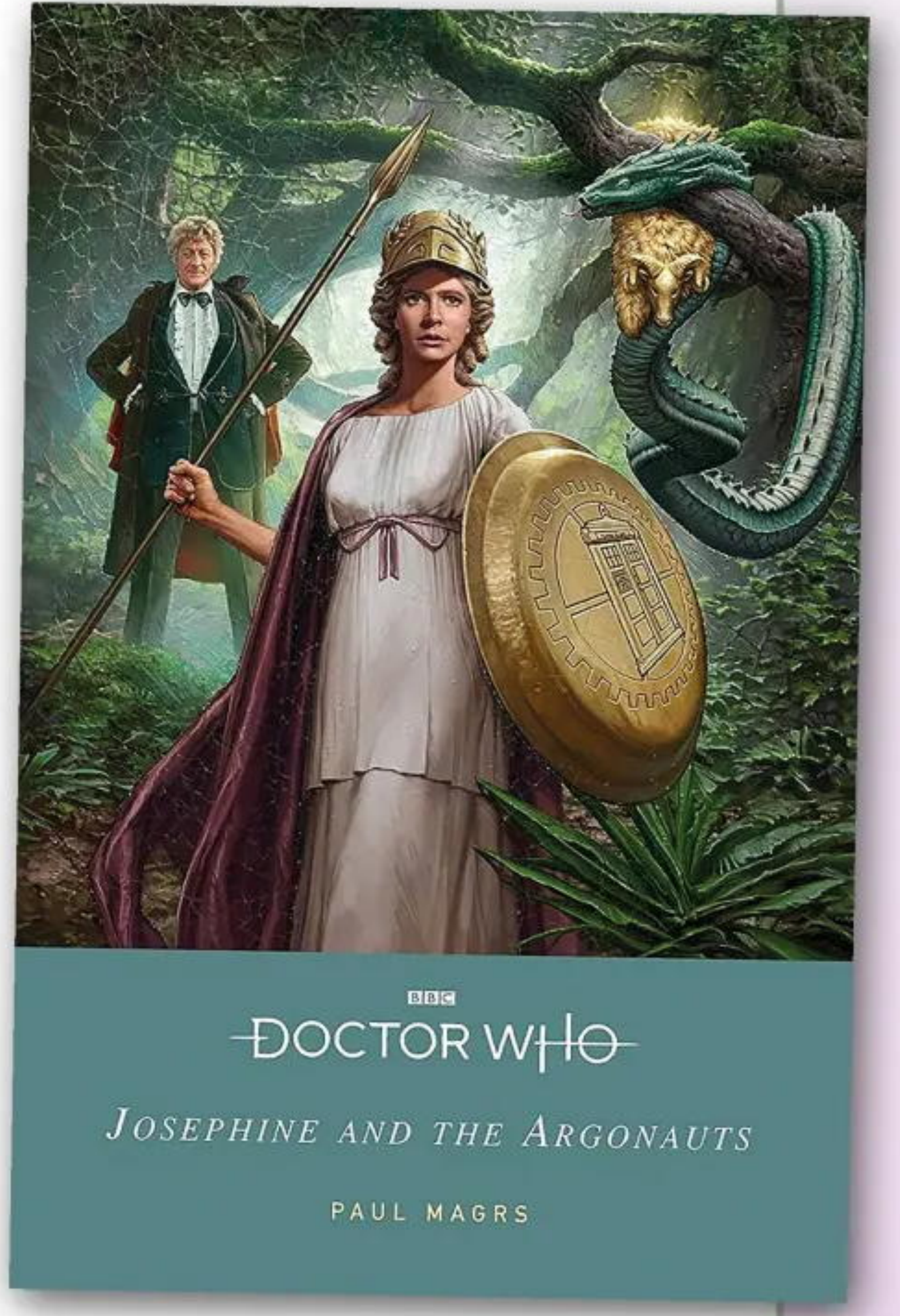
The Diary of River Song: The Orphan Quartet is available from *bigfinish.com* priced £29.99 (CD and digital) and £22.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, provide us with the correct answer to the following question:

The TV version of the *The Krotons* (1968-69) was the first *Doctor Who* story to be scripted by which writer?
A) Terry Nation **B)** Terrance Dicks
C) Robert Holmes

JOSEPHINE AND THE ARGONAUTS BOOK

This is a brand-new adventure for the Third Doctor and Jo Grant, written by Paul Magrs.

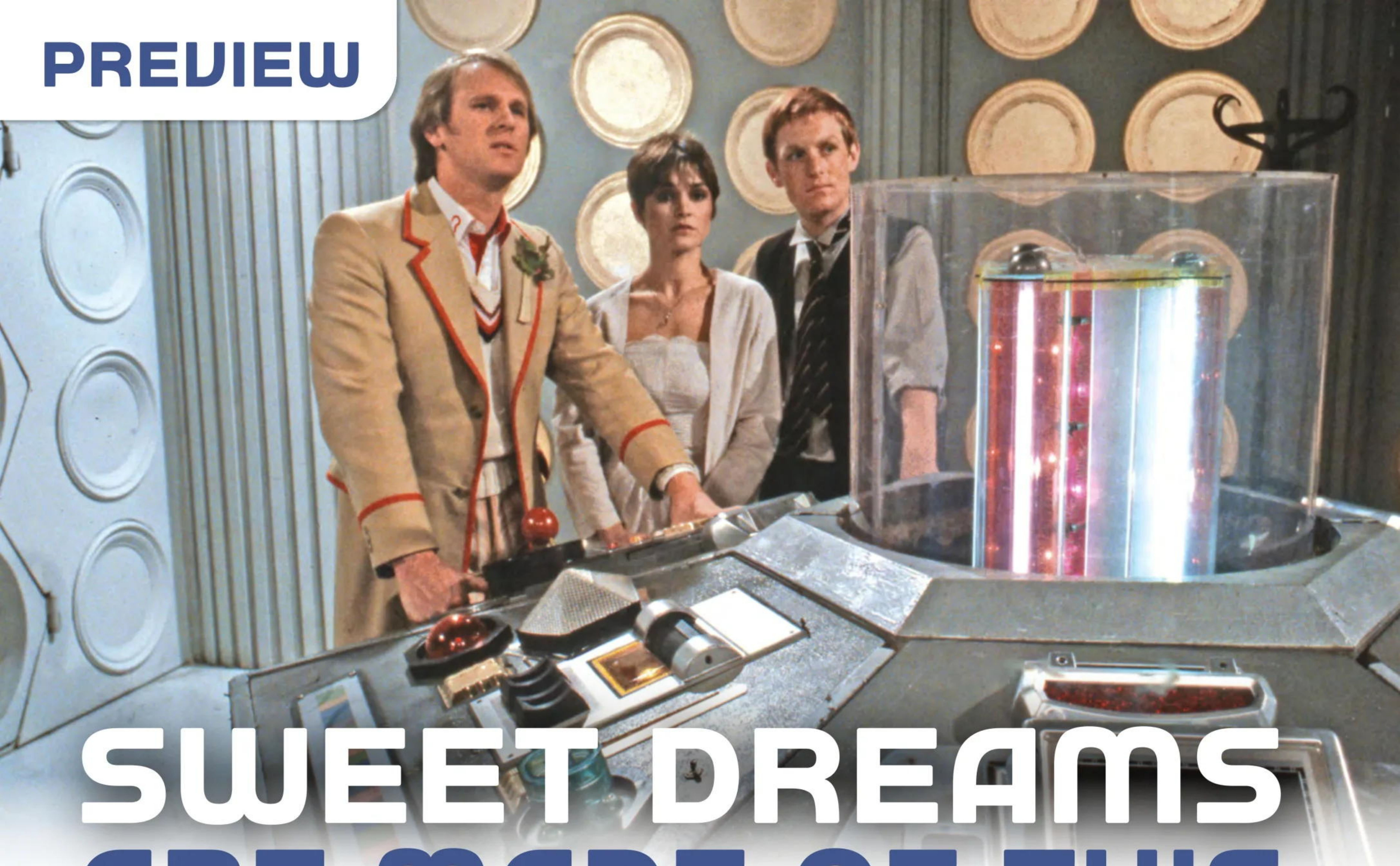
When Jo Grant and the Doctor visit the British Museum in London, they get more than they bargained for. They discover a mysterious object – the mythoscope – which grants those who touch it strange visions of Greek legends. Jo and the Doctor must enter the device in order to face an old and terrible enemy, while bargaining with Zeus, battling dragons and journeying into the underworld. As dangers beset them on all sides, only an object of wondrous power can save them from total destruction...



Josephine and the Argonauts is available now from BBC Children's Books in paperback, RRP £8.99. We have **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

In which TV story did the Doctor claim to be Zeus?
A) *The Myth Makers* **B)** *Pyramids of Mars*
C) *The Girl Who Died*

TERMS AND CONDITIONS The competitions open on Thursday 17 August and close at 23.59 on Wednesday 13 September. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.



SWEET DREAMS ARE MADE OF THIS

BOB FISCHER returns to 1983 to preview the forthcoming Season 20 Blu-ray collection.

"I started watching *Doctor Who* around the start of Peter Davison's time," remembers Russell Minton. "So if I'm going to be pigeonholed, this was my era."

Executive producer Russell is the not-so-evil genius overseeing all *Doctor Who* Blu-ray releases – but, for the forthcoming Season 20 box set, he's behind the camera too, as the director of two new features.

The first, *Look Who's Driving*, accompanies the 1983 TARDIS team – Peter Davison, Sarah Sutton (Nyssa) and Janet Fielding (Tegan) – as they travel across Europe to attend a German convention.

"The road trip wasn't my idea, it was Janet's," explains Russell. "She said, 'Me and Sarah are driving to Germany, and Peter has muscled in. Would you like to film it?' I didn't know what we'd get, but we ended up chocolate-making in Ghent. Then Janet wanted to read a poem in a forest, which was a bit random..."

In the second film, *Let's Go Dutch*, the trio are joined by fellow 1983 regular Mark Strickson (Turlough) as they revisit the Amsterdam locations of Season 20's opening story, *Arc of Infinity*. And, amazingly, they track down the original steam organ once lovingly admired by the story's renegade Time Lord, Omega.

"It's owned by the same family business, and they brought it back to the original location," grins Russell. "Hilariously, Mark now plays the little boy from that scene. But what we hadn't realised was that the Pride Festival was coming through Amsterdam at the same time. I had to politely ask if they'd stop banging their hammers for ten minutes."

The expansive box set contains a host of exclusive features, including *Back to Bodiam*, a new look at the making of season closer *The King's Demons*. Meanwhile, in *When Martin Met Janet*, filmmaker Steve Broster reunites Janet Fielding with *Snakedance* co-star Martin Clunes to reminisce about their mutual possession by the evil Mara.

"Martin is very fond of his time on *Doctor Who*," says Steve. "I asked him on the phone if he remembered Janet, and he said 'Remember her? Steve, I had a massive crush on her!' Apparently, just before rehearsals for *Snakedance* in 1982, Janet had come across a 1950s biography of Alec Clunes, Martin's father, in a second-hand bookshop. Alec was a very well-known Shakespearean actor. She'd taken

BBC Studios
RELEASED Autumn (date TBC)

STARRING

Peter Davison as the Doctor
Janet Fielding as Tegan
Sarah Sutton as Nyssa
Mark Strickson as Turlough

CONTAINS

Arc of Infinity
written by **Johnny Byrne**
directed by **Ron Jones**

Snakedance
written by **Christopher Bailey**
directed by **Fiona Cumming**

Mawdryn Undead
written by **Peter Grimwade**
directed by **Peter Moffatt**

Terminus
written by **Steve Gallagher**
directed by **Mary Ridge**

Enlightenment
written by **Barbara Clegg**
directed by **Fiona Cumming**

The King's Demons
written by **Terence Dudley**
directed by **Tony Virgo**

The Five Doctors
written by **Terrance Dicks**
directed by **Peter Moffatt**

the book to rehearsals and said, ‘Are you Alec Clunes’ son?’ To which Martin had replied, ‘My God – yes!’ So, when we were preparing for this feature, I asked Janet if she still had the book. She did, and she brought it along.”

Season 20, of course, marked *Doctor Who*’s 20th anniversary, and the box set includes an optional new version of 1983’s celebratory feature-length special, *The Five Doctors*. Over 100 new digital effects have been created by CGI wizard Niel Bushnell.

“I tried to keep within the spirit of what was intended at the time,” says Niel. “So the time scoop is still an obelisk, but now has a bit more depth to it – and it leaves a little circle burn in the First Doctor’s lawn. The Eye of Harmony and the Tomb of Rassilon have had digital extensions, too. Oh, and the Third Doctor’s saggy zip wire is now completely taut.”

Niel’s remit extended to a bit of pest control. Spruced up for Blu-ray, it became obvious that outdoor scenes featuring the Second Doctor and the Brigadier had been plagued by an unwelcome swarm of flies. “Once you start to see them, you can’t unsee them!” recalls Niel. “So, as well as tightening up Jon Pertwee’s wire, I’ve also swatted Patrick Troughton’s flies. What a claim to fame…”

Meanwhile, the man Russell Minton describes as the “unsung hero” of the Blu-ray range is *Doctor Who* historian Richard Bignell. As part of the most feature-packed box set to date, Richard has unearthed a staggering pile of original scripts and production paperwork.

***Look Who’s Driving* accompanies the TARDIS team as they travel across Europe to attend a German convention.**

“It’s nice to discover some of the actors who were looked at for Series 20,” says Richard. “Patrick Stewart and Edward Woodward were both considered to play the Castellan in *Arc of Infinity*. Then, in the *Snakedance* production file, we learn that Ambril’s room was adapted from the set for *A Song for Europe*. And for *Terminus*, [writer] Steve Gallagher has given us his handwritten notepads, filled with his working ideas. About 120 pages’ worth!”

In addition, Richard confirms his hero status by revealing that he’s the man who tracked down the location of that legendary *Arc of Infinity* steam organ. “The paperwork revealed it had come from a company called G Perlee. And a quick Google revealed they still had the same organ available. Russell had been looking to hire something similar, but I was able to say: ‘You can have the real one if you want…’” **DWM**

Doctor Who: The Collection – Season 20 will be released later this year.

Opposite page above: The Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson) in *Terminus* (1983).

Above left: Sarah Sutton, Peter Davison, Janet Fielding and Mark Strickson in *Behind the Sofa*.

Above right: Peter, Sarah and Janet go a road trip in *Look Who’s Driving*.

Left inset: *Doctor Who* historian Richard Bignell.

Below: The Season 20 box set packaging is illustrated by Lee Binding.

DOCTOR WHO
THE COLLECTION
SEASON 20
DISC ONE
ARC OF INFINITY
DISC THREE
MAWDRYN UNDEAD
BBC
12

Disc One
Arc of Infinity
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Sarah Sutton, Janet Fielding and Colin Baker
- *Anti-Matter from Amsterdam* – making-of documentary
- Optional isolated score
- Optional CGI special effects
- Deleted scenes
- *The Omega Factor*
- *Under Arc Lights*
- *Russell Harty's Christmas Party* excerpt with Peter Davison, broadcast 21 December 1982

New Special Features
- *Behind the Sofa* – with Peter Davison, Sarah Sutton, Janet Fielding and Mark Strickson; Colin Baker and Sylvester McCoy; Katy Manning and Sophie Aldred (the same contributors appear on all episodes of *Behind the Sofa* in this box set)
- Studio footage
- Ron Jones interview
- *Saturday Superstore* excerpt with Peter Davison, broadcast 20 November 1982
- *Saturday Superstore* excerpt with Bonnie Langford, broadcast 27 November 1982
- Peter Davison on the set of *Captain Zep*
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four rehearsal scripts, four camera scripts and four transmission scripts
- Recording schedule
- Dee Robson's costume designs
- *Radio Times* cuttings

Disc Two
Snakedance
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Sarah Sutton and Janet Fielding
- *Snake Charmer* – making-of documentary
- Optional isolated score
- Deleted scenes
- Christopher Bailey interview (previously a DVD Easter egg)
- *Coming Soon: The Black Guardian Trilogy*

New Special Features
- *Behind the Sofa*
- Optional 5.1 sound mix
- Optional CGI special effects for Part Four
- *When Janet Met Martin*
- Studio footage
- Ealing film footage
- *The Passenger* – the trailer for *The Collection: Season 20*
- *The Passenger* making-of featurette
- Sarah Sutton and Matthew Waterhouse at the 50th anniversary Celebration event in November 2013
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four rehearsal scripts, four camera scripts and four transmission scripts
- Recording schedule
- Ken Trew's costume designs
- *Radio Times* cuttings

Disc Three
Mawdryn Undead
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Mark Strickson, Nicholas Courtney and Eric Saward
- *Who Wants to Live Forever?* – making-of documentary
- Optional isolated score
- Optional CGI special effects
- Film trims
- Outtakes
- Deleted and extended scenes
- *Liberty Hall*
- *Finding Mark Strickson* (previously a DVD Easter egg)
- TARDIS information system (previously a DVD Easter egg)
- VT countdown clocks (previously a DVD Easter egg)

New Special Features
- *Behind the Sofa*
- *Once Upon a Time Lord* – contemporary US documentary
- *Points of View* excerpt, broadcast 11 February 1983
- Sarah Sutton and Mark Strickson at Monstercon 2 on 1 November 1986
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four rehearsal scripts, four camera scripts and four transmission scripts
- Recording schedule
- Studio floor plans
- Design drawings
- Amy Roberts' costume designs
- *Radio Times* cuttings

Disc Four
Terminus
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Sarah Sutton, Mark Strickson and Stephen Gallagher
- *Breaking Point* – making-of documentary
- Optional isolated score
- Optional CGI special effects
- *Finding Sarah Sutton*
- *Origins of the Universe*
- Original storyboards
- Unused model shots
- TARDIS information system (previously a DVD Easter egg)
- VT countdown clocks (previously a DVD Easter egg)

New Special Features
- *Behind the Sofa*
- *In Conversation* – Sarah Sutton and Janet Fielding talk to Matthew Sweet
- Radio WM interview with Sarah Sutton, broadcast 21 September 1984
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four editing scripts, four rehearsal scripts, four camera scripts and four transmission scripts
- Stephen Gallagher's notes on *Terminus*
- Recording schedule
- Studio floor plans
- Design drawings
- Dee Robson's costume designs
- *Radio Times* cuttings

Above right: Peter, Sarah and Janet posing outside Amsterdam's Huize Frankendael in 1983.

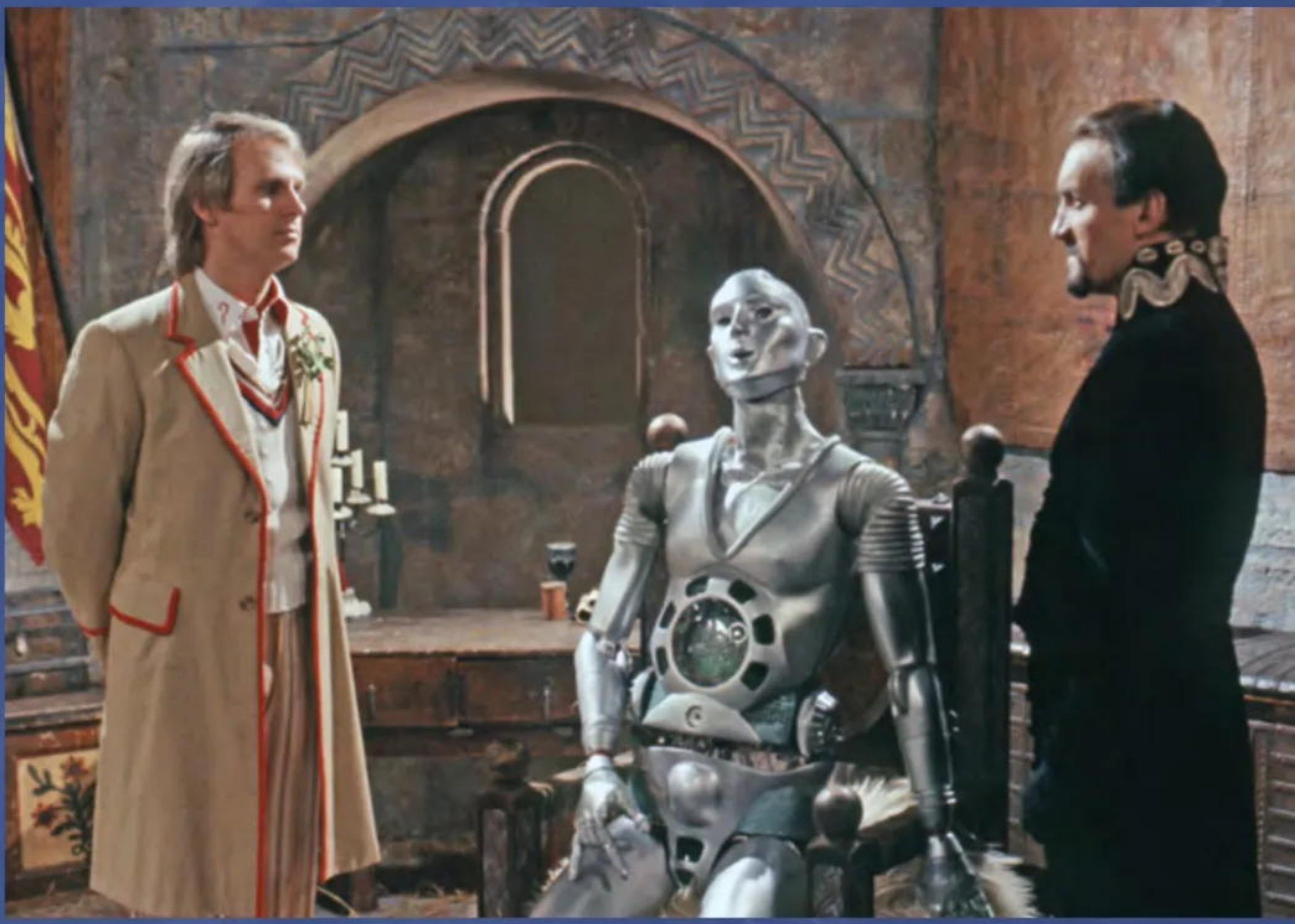
Opposite page left: The photo is recreated some 40 years on.

Right: Peter Davison as the Doctor.

Left: Katy Manning and Sophie Aldred in *Behind the Sofa*.

Below: The Doctor and the Master (Anthony Ainley) use Kamelion to engage in a battle of wills in *The King's Demons* (1983).

Bottom: Mark Strickson as Turlough in *Mawdryn Undead* (1983).



Disc Five
Enlightenment
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Mark Strickson, Barbara Clegg and Fiona Cumming
- *Winner Takes All* – making-of documentary
- Optional isolated score
- *Casting Off*
- *Single White Female*
- *The Story of the Guardians*
- Original storyboards
- *Enlightenment* – 2009 Special Edition
- *Re-Enlightenment*
- Original edit comparisons between broadcast version and Special Edition
- *Janet's Boob Tube* (previously a DVD Easter egg)
- TARDIS information system (previously a DVD Easter egg)

New Special Features
- *Behind the Sofa*
- Optional CGI special effects
- Visual effects
- Film trims
- *Breakfast Time* interview with Peter Davison and Patrick Troughton, broadcast 1 March 1983 (extended from DVD edit)
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four editing scripts, four rehearsal scripts, four camera scripts and four transmission scripts
- Recording schedule
- Studio floor plans
- Design drawings
- *Radio Times* cuttings

Disc Six
The King's Demons
Two episodes, restored in HD

Existing Special Features
- Audio commentary with Peter Davison, Isla Blair and Eric Saward
- Audio commentary with Tony Virgo on Part One
- Optional isolated score
- *Kamelion – Metal Man*
- *Magna Carta*
- *Nationwide* excerpt with Peter Davison, Jon Pertwee and Patrick Troughton, broadcast 18 March 1983
- *One o'Clock News* report on Peter Davison's departure, broadcast 28 July 1983
- *Nine o'Clock News* report on Peter Davison's departure, broadcast 28 July 1983
- *South East at Six* excerpt with Peter Davison and John Nathan-Turner, broadcast 29 July 1983

New Special Features
- *Behind the Sofa*
- *Back to Bodiam* – making-of documentary
- Panels from the 3-4 April 1983 Longleat event, with Carole Ann Ford, Nicholas Courtney, Heather Hartnell and Anne Hartnell; Patrick Troughton and John Nathan-Turner; Jon Pertwee, Nicholas Courtney and Richard Franklin; Jon Pertwee solo panel; Tom Baker and John Leeson; Peter Davison, Sarah Sutton, Janet Fielding and Mark Strickson
- *Doctor Who Celebration: 20 Years of a Time Lord*
- *Points of View*, broadcast 25 March 1983
- *Saturday Superstore* excerpt with Peter Davison, Mark Strickson and Janet Fielding, broadcast 26 March 1983 (extended from DVD edit)
- Radio interview with Gerald Flood, broadcast 26 March 1983
- *Nationwide* excerpt on the 25th anniversary of the BBC Radiophonic Workshop, broadcast 30 March 1983
- BBC News report on the Longleat event, broadcast 3 April 1983
- Ed Stewart's Radio 2 show excerpts, broadcast from Longleat on 4 April 1983
- *Swap Shop Star Awards* excerpt with Peter Davison, broadcast 11 April 1983
- Janet Fielding at an Australian convention on 29 May 1983
- *Breakfast Time* excerpt with Nicola Bryant, broadcast 6 July 1983
- *South East at Six* report on US conventions, broadcast 19 July 1983
- *John Craven's Newsround* report on Peter Davison's departure, broadcast 28 July 1983
- *Breakfast Time* excerpt with Peter Davison and Sandra Dickinson, 3 August 1983
- BBC Radio Sheffield report on the Blackpool *Doctor Who* exhibition, August 1983
- *Six o'Clock News* report on Colin Baker's casting as the Doctor, 19 August 1983
- *Breakfast Time* excerpt with Colin Baker, broadcast 22 August 1983
- 20th-anniversary photo gallery in HD
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Two rehearsal scripts and two camera scripts
- Studio floor plans
- Design drawings
- *Doctor Who Celebration* at Longleat
- *Radio Times* cuttings

Disc Seven
The Five Doctors
Broadcast version, restored in HD

Existing Special Features

- Audio commentary with Nicholas Courtney, Carole Ann Ford, Elisabeth Sladen and Mark Strickson
- Audio commentary with David Tennant, Phil Collinson and Helen Raynor (previously a DVD Easter egg)
- *Celebration* – making-of documentary
- Optional isolated score
- Outtakes
- *Five Doctors, One Studio*
- *(Not So) Special Effects*
- *The Ties That Bind Us*
- *Blue Peter* excerpt with Peter Davison and Richard Hurndall, broadcast 21 November 1983
- BBC Video ident (previously a DVD Easter egg)

New Special Features

- *Behind the Sofa*
- Optional 5.1 sound mix
- Optional Dolby Atmos sound mix
- Opening titles, cliffhangers and closing credits from the four-part version of *The Five Doctors*
- *Saturday Superstore* excerpt promoting *The Five Doctors*, broadcast 19 November 1983
- *The Late, Late Breakfast Show* excerpt featuring a Dalek, broadcast 19 November 1983
- *Pebble Mill at One* excerpt promoting *The Five Doctors*, broadcast 21 November 1983
- BBC2 closedown photo montage, broadcast 23 November 1983
- *Breakfast Time* excerpt promoting *The Five Doctors*, broadcast 25 November 1983
- *Children in Need* excerpt featuring the Fifth Doctor and Terry Wogan, broadcast 25 November 1983
- BBC News report on the 1983 Chicago convention, broadcast 28 November 1983
- BBC Radio London interview with John Nathan-Turner, broadcast November 1983
- *Saturday Superstore* excerpt, broadcast 17 December 1983
- *Breakfast Time* excerpt promoting the repeat of *The Five Doctors*, broadcast 14 August 1984
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Two rehearsal scripts and one camera script
- Design drawings
- *Radio Times* cuttings

BBC
12
DOCTOR WHO
THE COLLECTION SEASON 20
DISC SEVEN
THE FIVE DOCTORS

Disc Eight
The Five Doctors
40th-anniversary Edition, restored in HD

Existing Special Features

- *Coming Soon: The Five Doctors – Special Edition*

New Special Features

- Audio commentary with Peter Davison, Janet Fielding and Mark Strickson
- CGI special effects
- A choice of three sound mixes: stereo, 5.1 or Dolby Atmos
- *Messages from Space*
- Film rushes
- Studio footage from 29, 30 and 31 March 1983
- Peter Davison and Sandra Dickinson at an Australian convention on 10 April 1983
- *The PanoptiCon Archive: Four Doctors* – a convention panel with Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy, recorded on 5 September 1993

Disc Nine
The Five Doctors
1995 Special Edition, restored in HD

Existing Special Features

- Audio commentary with Peter Davison and Terrance Dicks
- A choice of two sound mixes: Dolby Surround (stereo) or 5.1
- Optional isolated score
- Production subtitles

New Special Features

- *Look Who's Driving*
- *Let's Go Dutch*

PDFs

- *Doctor Who Annual 1984*
- *Radio Times* 20th-anniversary special and promo
- *Doctor Who* Production Handbook
- BBC Enterprises Season 20 sales sheets
- Programme as Broadcast information for Season 20

All details correct at time of going to press.

Top right: The First Doctor (Richard Hurndall) and Tegan try to work out what killed the Cybermen in *The Five Doctors* (1983).

Right: Mark, Peter, Sarah and Janet visit Amsterdam in *Let's Go Dutch*.

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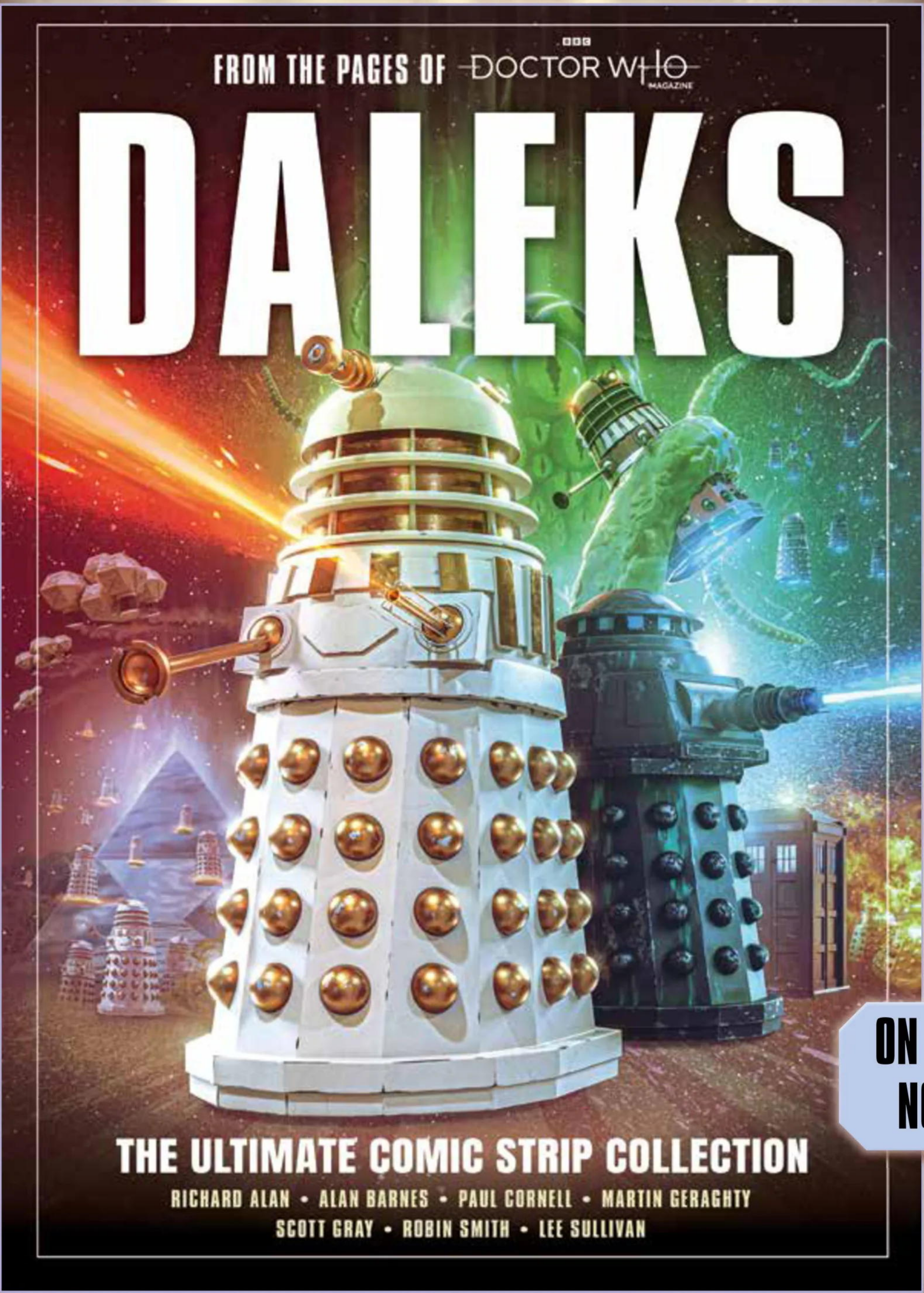
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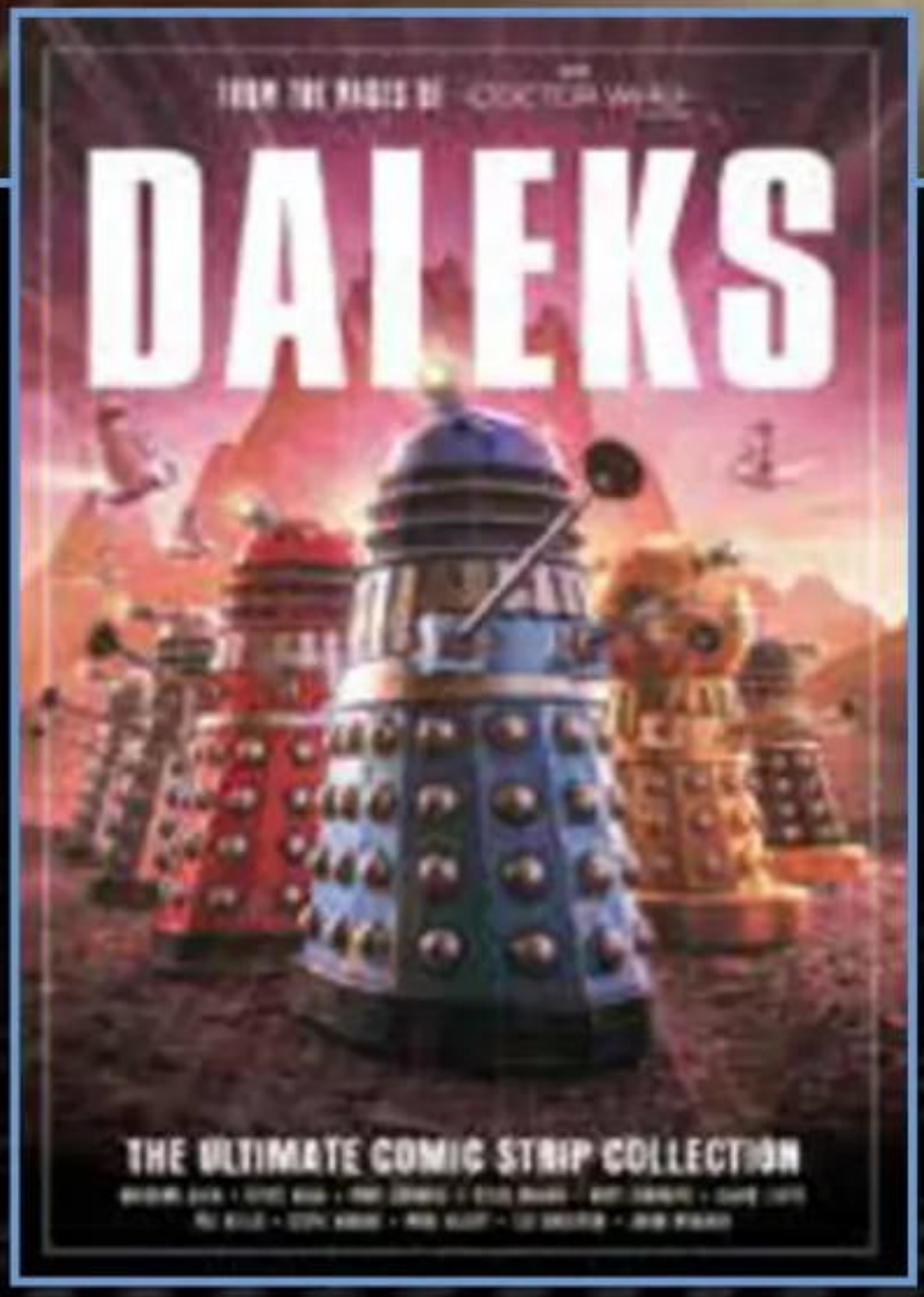
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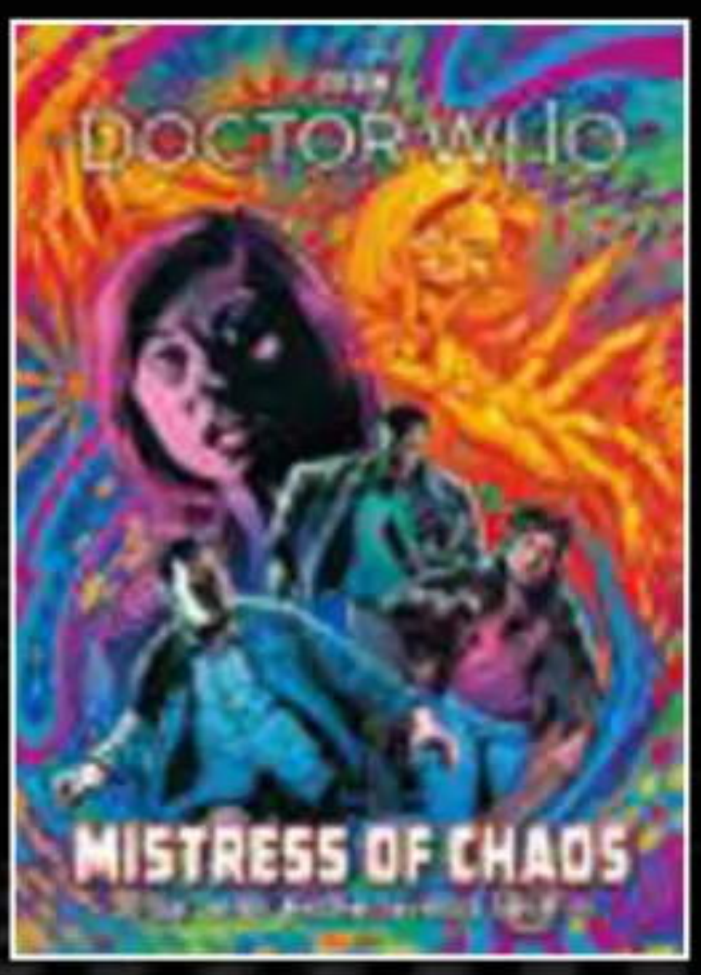
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Red Planet Brigade

The chances of anything coming from Mars are a million to one… but still they come!

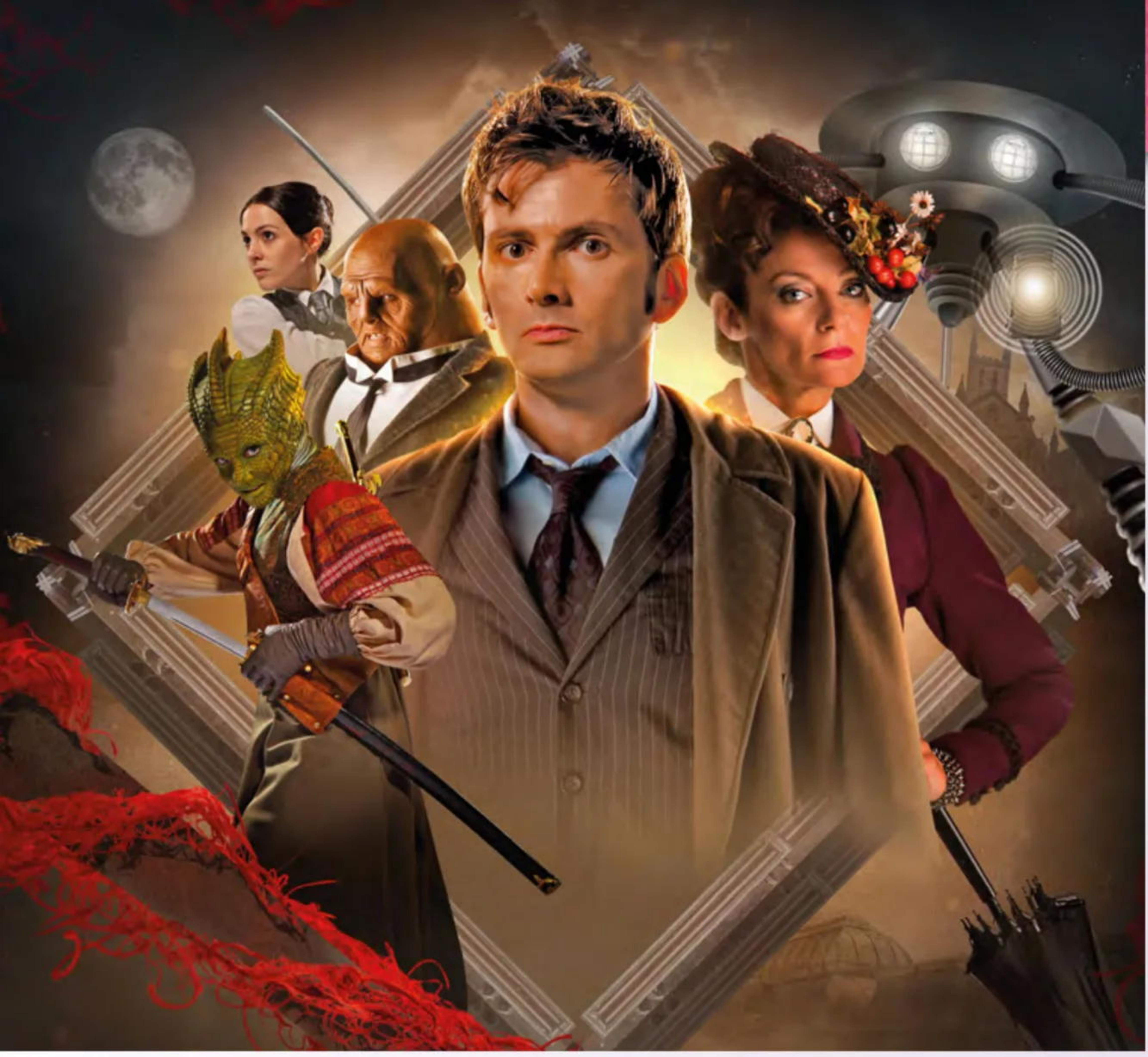
The fifth episode of Big Finish's *Once and Future* series was, by some distance, the first to be made. *The Martian Invasion of Planetoid 50* was recorded in early July 2020.

"At that point, it wasn't even called *Once and Future*," recalls director Ken Bentley. "It wouldn't be until September 2021 that I recorded my next episode. I'd been told what the overall story arc was regarding the Doctor, but I had absolutely no idea what the other episodes were about!"

The basic premise of the series – that the Eighth Doctor had been hit by a 'degeneration' weapon, causing him to revisit past incarnations – was already in place, but this fifth story was always going to be slightly different. Jonathan Barnes' script has the Doctor assuming a *future* form, allowing David Tennant and Michelle Gomez to face off as the Tenth Doctor and Missy.

"They're both very familiar with the characters they play, which gives them much more freedom to listen," says Ken, "and it's when actors are properly listening that the sparks fly. You can hear in their performances that they're having fun, and they found opportunities to play with the text, much of which we kept in the final production. Considering we were all recording from home, and on different continents, they brought a real sense of playfulness to the recording which helped lift everybody's spirits at what was otherwise a pretty dark time."

By the time *Martian Invasion* went into production, working from home had become second nature for the Big Finish regulars; this was Ken's 25th remote recording. "They were good times," he reflects, "all describing the temporary sound booths that we'd built using blankets and duvets – some people in the cupboard under the stairs, others



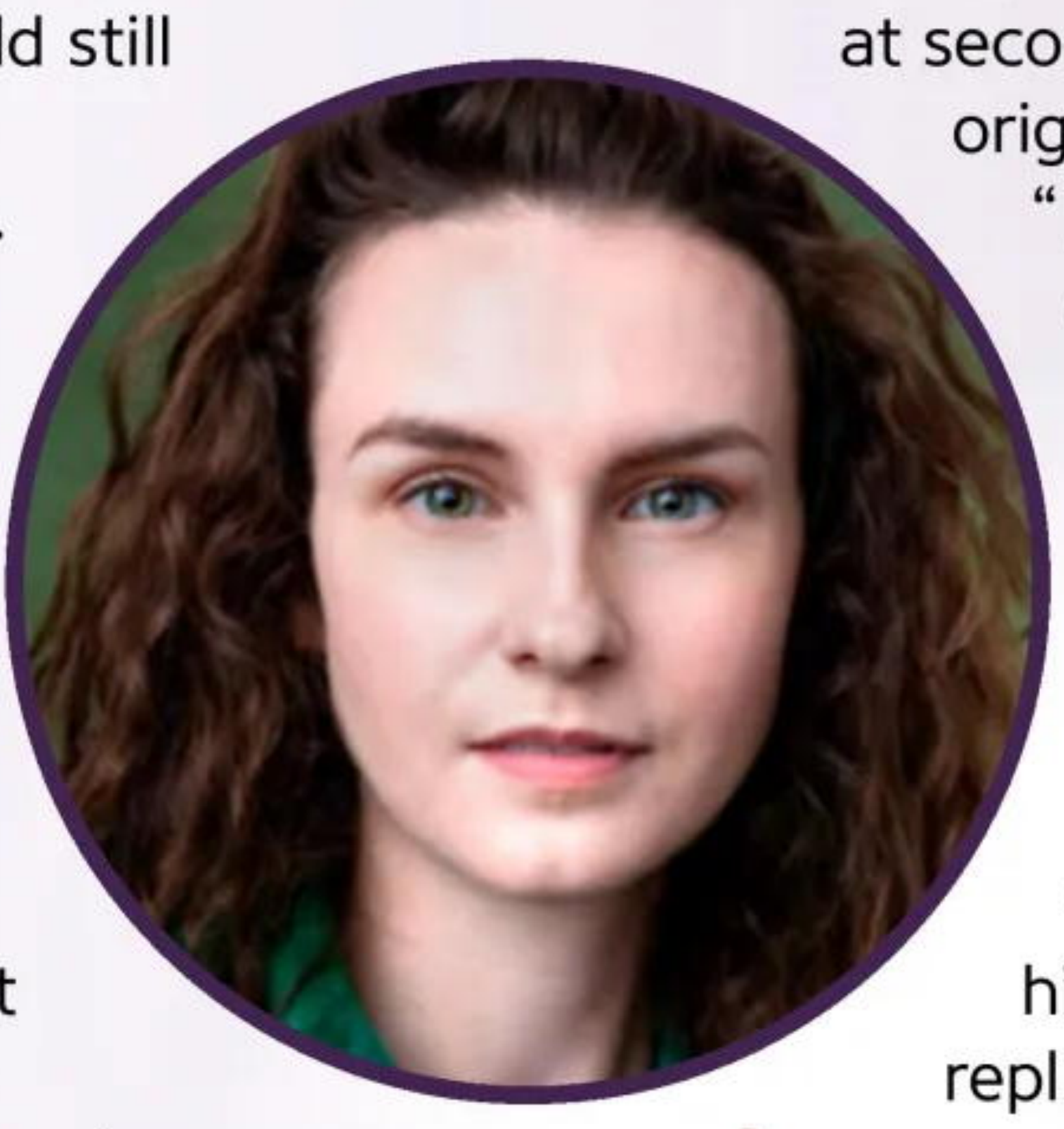
ONCE AND FUTURE

The Martian Invasion of Planetoid 50

starring **David Tennant** as the Doctor
Michelle Gomez as Missy
Neve McIntosh as Madame Vastra
Dan Starkey as Strax
Catrin Stewart as Jenny Flint
and **Stephen Noonan** as the First Doctor

The First Doctor arrives in Victorian London amid a Martian invasion. And then Missy appears...

sitting in their wardrobes... There was a lovely sense of solidarity back then, and a lot of relief that we could still all get together and have fun, doing work we enjoy. We were very lucky to be able to do it and we knew it – we still do. I feel for all those people who couldn't work during that time."



One of the actors calling in from a makeshift home studio was Hannah Genesius. "At the time, I lived in a ground floor flat," she recalls, "and the cupboard under the stairs was, I thought, perfect. I padded it out, I got my kit in there – it was really great. And then, just as we were recording what was luckily a fairly crowded scene, my upstairs neighbour decided that was the perfect moment to move their wardrobe out over my head. I politely put my head outside the door and said, 'I'm so sorry, I'm working – would you mind moving the wardrobe later?' And they said they *did* mind! So they continued to move the wardrobe over my head as I frantically tried to make it convincing that it was a crowd rather than a wardrobe."

Hannah has been acting in Big Finish audios since 2016, but *The Martian Invasion of Planetoid 50* was particularly significant for her. "My personal favourite Doctor is David Tennant's Tenth Doctor," says Hannah, who was at secondary school when David originally played the role.

"I vividly remember the excitement of the once-a-week terrestrial TV episodes – it feels like a really long time ago! But it was, and still is, brilliant television."

What was it like to work with the man himself? "Amazing," she replies. "He's generous and funny and really, really good. Which wasn't a surprise."

Hannah's character in *Once and Future* is Jessamy Moore, a journalist in Victorian London with "a thirst for adventure which really appealed" to the actor. For part of the story, Jessamy fills in as the Doctor's companion. "She asks enough questions for the audience to understand what she's experiencing, but not so many questions that she's distancing herself from the excitement," says Hannah. "Any time there's a companion in the Doctor's immediate circle, I think their job is to ask the audience's questions before the audience asks them, and to give them an insight and a way in."

The story also features the Paternoster Gang, and Jessamy shares several scenes with Strax. "I really love playing the comedy stuff," Hannah says, "and it's great to play it in contrast to something that's a bit more active and story-led – you get to then relax a bit and play the comedy."

"It's a bit of a mix of styles," Ken sums up. "It's fun, but it's also an homage to some classic sci-fi, so it also has an earnestness about it. It's an entertaining combination which Jonathan handles brilliantly, treating the story with reverence where necessary and at the same time giving the characters the chance to have fun. He's very good at this sort of thing; he has such amazing knowledge of, and love for, classic sci-fi."

DAN TOSTEVIN

Opposite page above: Director Ken Bentley.

Opposite page below: Michelle Gomez as Missy.

Top left: Lee Johnson's cover art for *The Martian Invasion of Planetoid 50.*

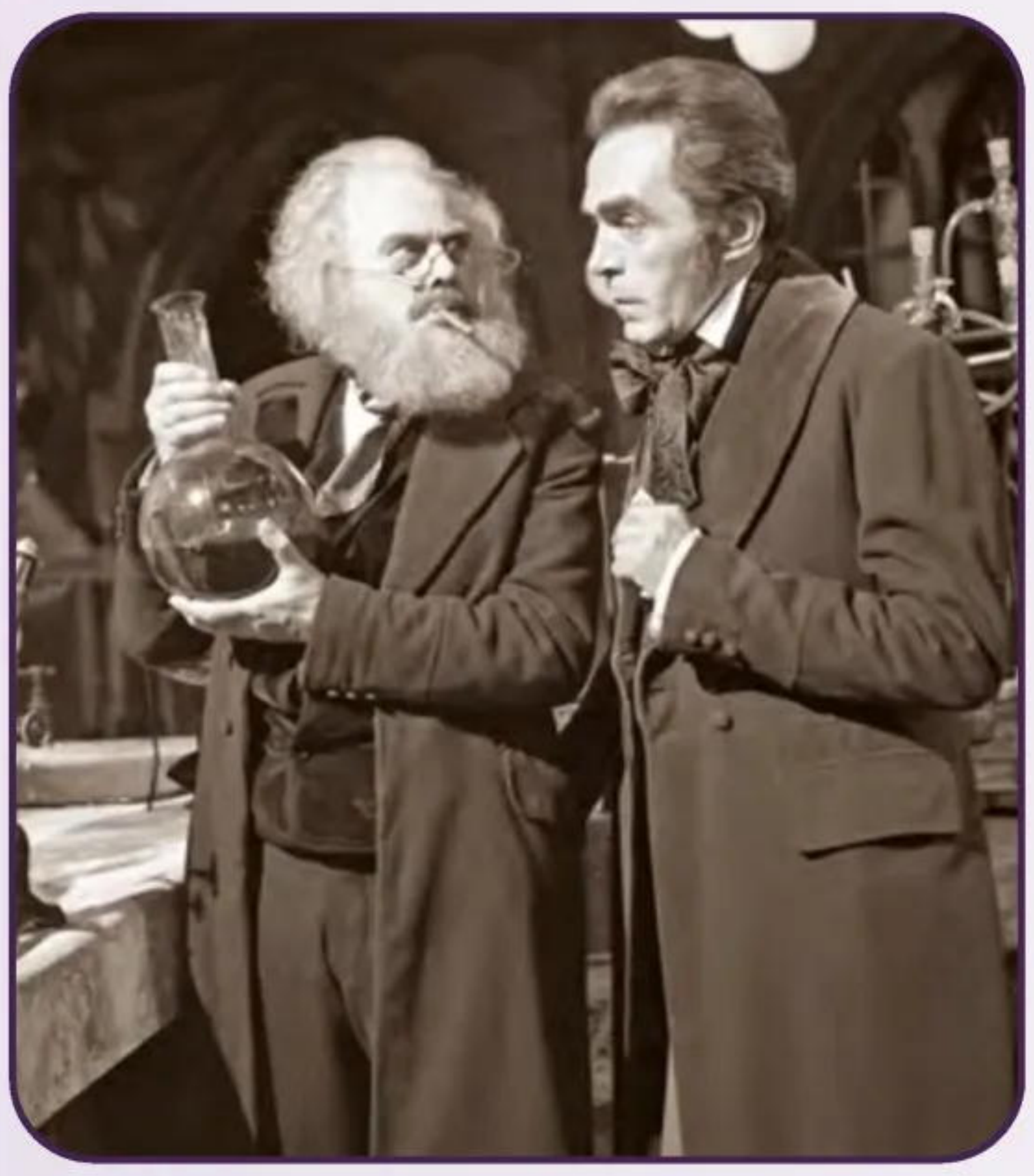
Above inset: Hannah Genesius plays Jessamy Moore.

Left: The Paternoster Gang – Madame Vastra (Neve McIntosh), Strax (Dan Starkey) and Jenny Flint (Catrin Stewart).

Victorian Episodes

Scratch the Victorian veneer in *Doctor Who*, and something nasty'll come crawling out – as **JONATHAN BARNES**, author of *The Martian Invasion of Planetoid 50*, observes...

The Evil of the Daleks
Episode 2 (1967)
There's a fine moment of Victorian weirdness in this terrific second episode. Brought back from the 20th century to the 19th, the Doctor confronts the scientists Maxtible and Waterfield. The science which has (inadvertently) summoned up the marauding pepperpots – all talk of polished surfaces and static electricity – has a distinct echo of HG Wells, and there's a dash of Lewis Carroll too, as the emissaries of Skaro use a looking glass to break through into our reality...



The Talons of Weng-Chiang
Part Five (1977)
A pitch-perfect pastiche of the works of Arthur Conan Doyle and Sax Rohmer, this serial now shows its age in some respects. However, it gave us two peerlessly imperishable Robert Holmes creations, Jago and Litefoot, who meet for the first time in this penultimate episode. The scene is full of lovely bits of business ("Why, dash my optics!") but it also feels like the start of something. This promise wasn't realised at the time, but years later at Big Finish. My own duologue for the pair – the audio *The Jago & Litefoot Revival* (2017) – brings them into the orbit of both the Tenth and Eleventh Doctors.

DOCTOR WHO
SHORT TRIPS
THE JAGO & LITEFOOT REVIVAL
ACT ONE
JONATHAN BARNES

The Trial of a Time Lord
Part Thirteen (1986)
In the midst of this maddeningly inconsistent season comes Robert Holmes' final contribution to the series. In a story fast getting weighed down by its own mythology, Holmes removes the Doctor to the nightmare realm of the Matrix, introduced in *The Deadly Assassin* (1976). And here, in the midst of the action, we find a little slice of Victoriana – Mr Popplewick, played by Geoffrey Hughes with just as much brio as he'd have brought to any prestige costume drama. An expert at pointless bureaucracy, he brings to mind the Circumlocution Office from Charles Dickens' *Little Dorrit*. Holmes' dialogue sings ("I prefer to call it order, and the holy writ of order is procedure") for the very last time.

Ghost Light Part One (1989)
This masterclass of an opening episode plunges us into the strange world of Gabriel Chase. Here are all the key tropes of Victorian Gothic, modified ingeniously for *Doctor Who*. There are so many mysteries established for us to get our teeth into. What is the creature who needs both dinner and a copy of *The Times*? What has driven the explorer Redvers Fenn-Cooper quite mad? And what is the secret of the lugubrious butler? Marc Platt's erudite adventure is a strong contender for the most literate *Doctor Who* script of all time. I was ten years old when I saw this episode on transmission, having been hooked on *The Greatest Show in the Galaxy* the previous year. I honestly think that it's done a lot to shape me as a writer.

The Unquiet Dead (2005)
This was when I realised that the DNA of the 'classic' series had survived intact into the 21st century. Both the best Christmas episode and the best 'celebrity historical' the series has so far produced, this is an expert's love letter to Charles Dickens. At the time, this might have been the only televised *Doctor Who* script Mark Gatiss would ever to get to write, and it represents some of his very best work. Christopher Eccleston and Billie Piper have rarely been better. Set them against Simon Callow's definitive Dickens and magic is assured.

The Crimson Horror (2013)
Gatiss, *Doctor Who*'s resident Victorianist, returns with this highly enjoyable adventure. The Doctor's arrival is held back a long while to allow Steven Moffat's creations, the Paternoster Gang, to take centre stage. The triumvirate of Vastra, Jenny and Strax are as good company as ever – distinct in their characterisation but never stylised – up against Diana Rigg's wicked Mrs Gillyflower. The whole thing plays like a pilot for a spin-off series that never quite materialised... well, not on TV, at least. Big Finish have released four series of Paternoster Gang audios so far...

Niky Wardley

Once the Eighth Doctor's companion, she's now Catherine Tate's lady-in-waiting in *Queen of Oz*. This month she meets the Fifth Doctor... in 1982 Warsaw!

Hello Niky. For *In the Night* you're reunited with your old pal Peter Davison. When did you first meet Peter?
We did an ITV series together called *The Complete Guide to Parenting* back in 2006, and I played his rather useless assistant Karen. We just hit it off – a lot of our scenes were together and we had a real laugh on set. He very sweetly introduced me to Big Finish, I think with a view to us doing some stories together, but obviously I ended up doing some stuff with Paul McGann. So it was really lovely to come back full circle and actually work with Peter on this one.

Peter cast you in his comedy film *The Five(ish) Doctors Reboot* in 2013. What do you remember about that?
He called me up and said, "I'm doing this 50th-anniversary thing, would you play Steven Moffat's secretary in it?" I was delighted to do it. It was a funny little scene. One of the things I love about Peter is how self-deprecating he is. He'd written himself as the Doctor, who was constantly calling up the BBC asking, "So, erm, is there anything you'd like me to do for the celebrations... Any little part for me?" My character was the person at the gates, not allowing him in even slightly.

Back in 2010 you played the Eighth Doctor's companion, Tamsin Drew, for Big Finish...
I really loved playing Tamsin. I was so sad that she didn't last very long. She was a great character because she maybe didn't make the right choices always, and she got hoodwinked by the Monk. Ultimately she was someone who wanted to do the right thing – she had integrity. Doing that series with Paul, watching him in the booth and realising how dynamic he was, I just thought I'd love to carry on acting in audio forever.

You also played Natalie Morrison in the box set *Donna Noble: Kidnapped!* Why do you think the character of Donna is so loved?
Donna is a very accessible character, she's very open and she is what she is. I think people feel for her because of that – she's a real person.

You've worked with Catherine Tate on so many projects, including *The Catherine Tate Show*, *The Nan Movie* and more recently *Queen of Oz*. Why do you fit so well together?
I met Catherine during my first big job out of drama school, way back in 2000. We share a very similar sense of humour and we've just always worked well together. If you were to have a cheerleader pyramid, I love being the stable support at the bottom. I know Catherine needs people she can rely on because she has an enormous amount of pressure on her shoulders. In 23 years we've never had a cross word. We always have a laugh and our relationship is singularly the thing that I'm most proud of in my career. We've evolved over the years and I feel unbelievably lucky that she came into my life when she did. **DAVID RICHARDSON**

THE FIFTH DOCTOR ADVENTURES

Into the Night

starring **Peter Davison** as the Doctor
Janet Fielding as Melanie Bush
and **Sarah Sutton** as Nyssa

Pursuit of the Nightjar

by **Tim Foley**
guest-starring **Fenella Woolgar** as Captain Elso
The Doctor gets his chance to witness a legendary space chase – the pursuit of the Nightjar *by the* Nemesis.

Resistor

by **Sarah Grochala**
guest-starring **Niky Wardley** as Iza
Black cars are picking off the unwary in 1980s Warsaw. Some are driven by the secret police... but others by something not of this world.

Above centre: Niky Wardley, Catherine Tate and David Tennant appeared in a sketch for *Comic Relief* in 2007.

Far left: As Steven Moffat's assistant, fielding calls from Peter Davison in *The Five(ish) Doctors Reboot* (2013).

Left: "I really loved playing Tamsin," says Niky.

Bilis Manger

The monthly *Torchwood* adventures resume with an ancient avian mystery for Cardiff's sinister horologist.

TORCHWOOD

Sigil
by **Ash Darby**
starring **Murray Melvin**
as Bilis Manger
Sam has been haunted for years by the Sigil. Then one day, she sees it in the window of Bilis Manger's shop...

Who is he? The proprietor of the A Stitch in Time clock shop in Cardiff's Castle Arcade. A sociopathic time-hopping killer and bon vivant, he describes himself as a regulator, stepping in to act in the interests of time when things go wrong. He admires elegance, economy and good manners, makes excellent cocoa and is rather partial to grapefruit and amontillado sherry.

First appearance: Portrayed by Murray Melvin in the *Torchwood* Season 1 finale *Captain Jack Harkness/End of Days* (2007). As the manager of the Ritz Dance Hall, Bilis sent Captain Jack (John Barrowman) and Toshiko Sato (Naoki Mori) back in time to 1941, compelling their colleague Owen Harper (Burn Gorman) to rescue them by fracturing the Rift. Bilis then coerced Gwen Cooper (Eve Myles) into fully opening the Rift, thereby freeing the demon Abaddon to rampage through Cardiff.

But does that make Bilis a bad person? That's open to debate. Jack destroyed Abaddon with the infinite power of his immortality. But later, Bilis revealed that the demon had been the protector of the Light, intelligent beings who live in the Rift. The Light had long been at war with corrupting invaders, the Dark, so when Jack dispatched Abaddon, the balance of power tipped in the Dark's favour, threatening all life on Earth. With Torchwood's help, Bilis was eventually able to imprison the Dark and return the Light to the Rift, restoring the equilibrium between good and evil (*Torchwood: The Twilight Streets*, 2008).

His temporal abilities enable him to foresee every threat that humanity will face in the future.

So are you saying that Bilis acts for a greater good? His temporal abilities enable him to foresee every threat that humanity will face in the future and the long-term consequences of actions in the present that don't conform with time's plan. His actions are almost invariably callous and murderous, but there's a bigger picture on his canvas.

Such as? During the Sorvix occupation, Bilis engineered the construction of the Ritz Tower apartment building and encouraged a culture of serial killing among the residents. But the building was designed to harvest human aggression, providing the energy to send a message into the Rift that drew the Sorvix's deity to Earth and brought an end to the occupation (*Torchwood: Aliens Among Us 2 – A Kill to a View*, 2017).

Above: Captain Jack (John Barrowman), Gwen Cooper (Eve Myles) and Bilis Manger (Murray Melvin) in the *Torchwood* Season 1 finale *Captain Jack Harkness/End of Days* (2007).
Right: Murray Melvin as the Reverend Samuel Runt in the 1975 film *Barry Lyndon*.
Left: Bilis Manger remains an enigmatic character.

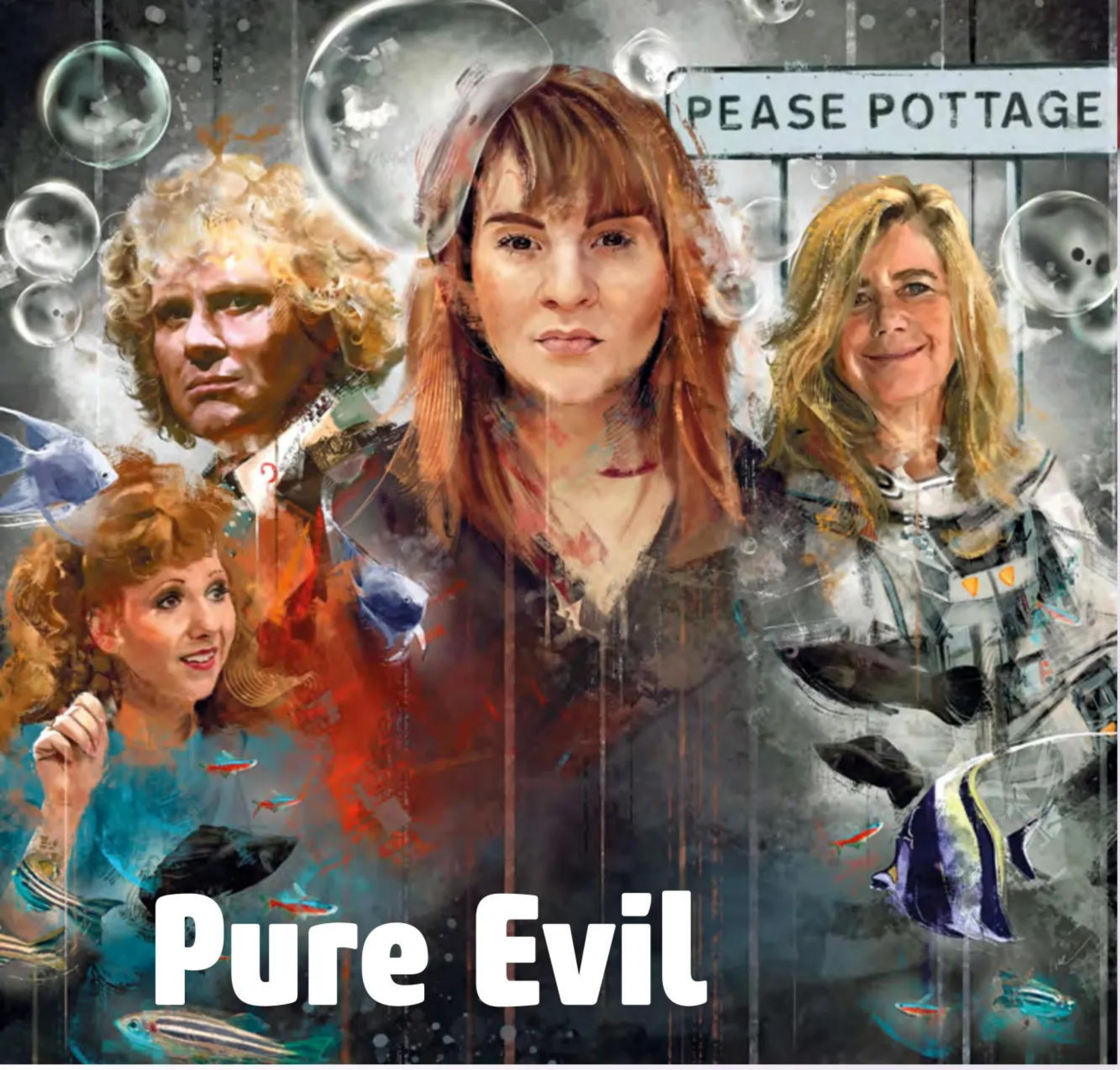
Has anybody tried to stop him? Oh yes. He interfered with the plans of the Committee, a group of alien bureaucrats, so they trapped him in the temporal purgatory of the Traveller's Halt hotel (*Torchwood: Deadbeat Escape*, 2018). He was also pursued by the Vondrax, time travellers from the dawn of time, but evaded them by creating multiple duplicates of himself that contrived to get themselves murdered. This left so many dead Bilis Mangers across the centuries that the Vondrax gave up the chase (*Torchwood: Dead Plates*, 2022).

Where have I seen Murray Melvin before? He was probably best known to science-fiction fans for his role as Caravaggio in *Starhunter* (2000-03), but his genre appearances also included episodes of *Out of the Unknown* (1969) and *Bugs* (1997). Otherwise, you might have seen him in *Alfie* (1966), *Lisztomania* (1975) or *Barry Lyndon* (1975). Sadly, he died in April, aged 90.

Did he enjoy playing Bilis? It would seem so. Speaking early in 2022, he said: "Bilis is a baddie, but he's got a sense of humour: as the knife goes in, there's a laugh. *Torchwood* has done me proud and Big Finish have done me proud. They look after me beautifully and they keep writing me these wonderful things."

Captain Jack says "The day I trust you with a friend's life is the day hell freezes over." (*The Twilight Streets*)

Bilis says "In my experience, even the nastiest people have *some* good in them." (*Torchwood: Curios,* 2019)
CHRIS BENTLEY



Pure Evil

THE SIXTH DOCTOR ADVENTURES

Purity Unbound

starring **Colin Baker** as the Doctor
Bonnie Langford as Melanie Bush
Ruth Madeley as Hebe Harrison
Imogen Stubbs as Purity
and **Cherylee Houston** as Elise

Girl in a Bubble

by **Jacqueline Rayner**
guest-starring **Kacey Ainsworth** as Beryl
The TARDIS lands in Hebe's flat, but it's not how the Doctor and Mel remember it – and neither is Hebe!

The Corruptions

by **Mark Wright**
The Doctor finds himself trapped in the nightmare realm of Pease Pottage Services...

The Wrong Side of History

by **Robert Valentine**
Robotic 'Purifiers' police the sickly human populace of a plastic bubble city in a distant future.

"It's all about escalation," says Robert Valentine, script editor of *The Sixth Doctor Adventures*. "You begin with someone who is such a mundane bigot that it doesn't even spill out – you wouldn't necessarily know it from knowing her for a month, or even *six* months. Then, with each step, she gets more knowledge about the Doctor's world and what can be done to history, and suddenly stumbles upon the means to enact what she otherwise never could."

Rob is talking about 'Purity', the character formerly known as Patricia McBride. Played by Imogen Stubbs, her transformation from a celebrated but prejudiced professor to a timeline-altering sci-fi supervillain began in 2022's *Purity Undreamed* and continued in May's *Purity Unleashed*.

"We knew from the start that Patricia McBride was going to turn into our baddie," says Helen Goldwyn, the range's director, "and I have a feeling it was quite a novelty for Imogen to play a character who evolved in such an extreme way. It was lots of fun from an acting point of view, of course, and Imogen was very keen to clearly differentiate Purity from Patricia."

Her story concludes in August's *Purity Unbound*. It starts by reuniting the Doctor and Mel with their friend Hebe Harrison, who had previously been erased from time. "We ended the last set with our heroes hoping that everything had gone back to normal," Rob reminds us. "Instead, they find themselves in a new timeline which is very, very wrong. Whilst Hebe is back, Hebe does not know them, and she lives in this terrible regime. It becomes a 'secret police', 'underground resistance' storyline."

Later, there's a visit to Mel's home of Pease Pottage. "It was a fun chance to do an English village story," Rob says, "but one that was all about the sheer mess that Purity has created in her quest to control history."

By the final story, McBride's "overactive disgust mechanism", as Rob calls it, has been taken to its logical conclusion.

"Purity has finally created a version of the human race that she considers pure," he explains. "They live in this completely germ- and pathogen-free bubble city, because that's the closest she can get to feeling comfortable with the reality of what it is to be human."

One of the models Rob suggested to the writers for Purity's arc was Walter White, the chemistry teacher who becomes a ruthless drug kingpin in the TV series *Breaking Bad*. "Everything bad about Walter White is already there, but he doesn't just walk out of his house one day and become Heisenberg," Rob says. "He's a character who, step by step, increment by increment, is nudged on a path that allows him to enact latent qualities that, in his normal life, would have gone untapped. And that was the approach we took with Purity."

"It's a great concept," says Helen, "to show how one person's extreme beliefs and values can develop into thoughts and actions beyond anything they could have imagined. We certainly had lots of fun in the studio, deciding how unhinged Purity could be as things progressed..."

DAN TOSTEVIN

Top left: Claudia Gironi's cover art for *Purity Unbound*.

Above left inset: Script editor Robert Valentine.

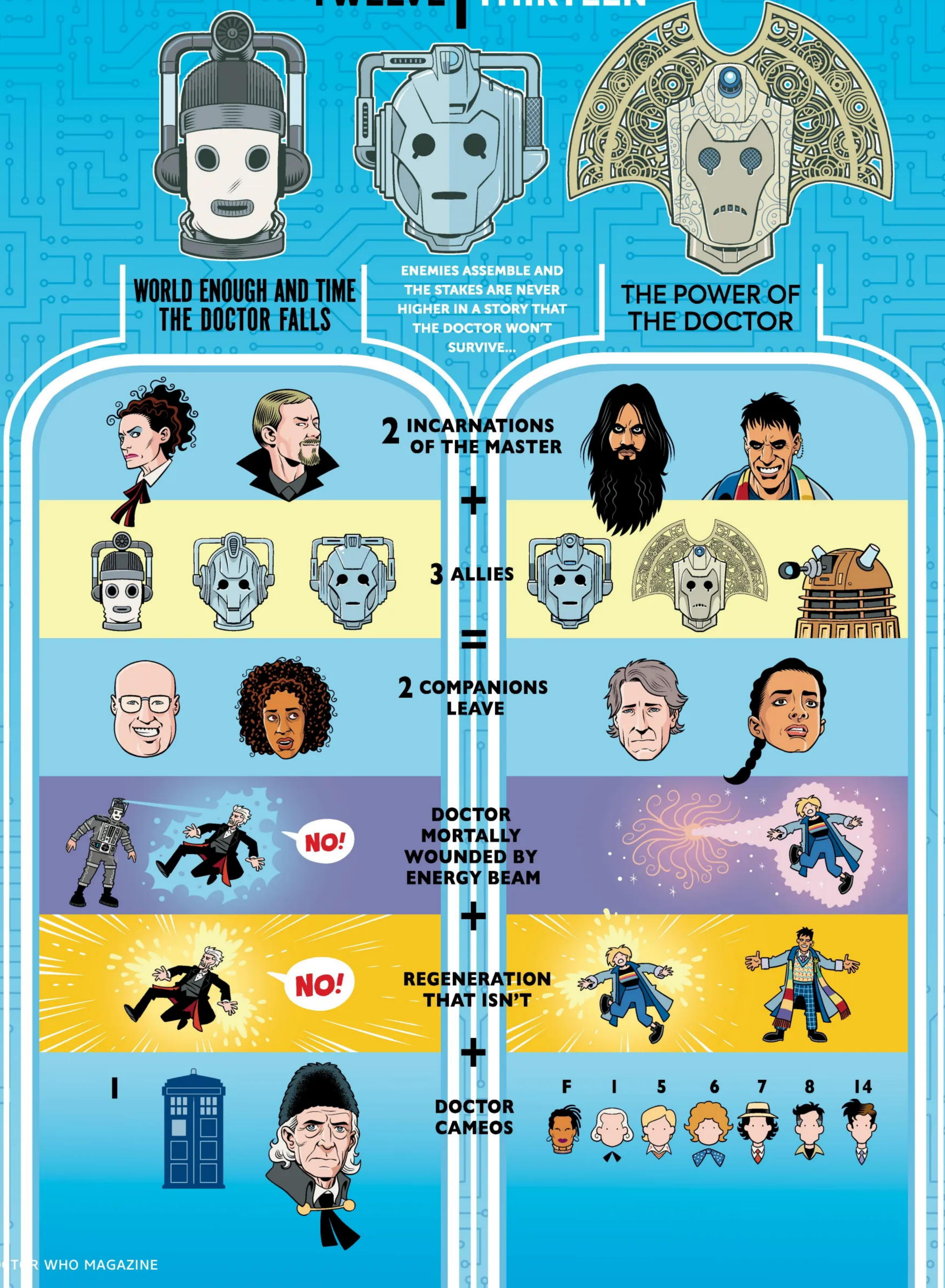
Left: Bonnie Langford and Colin Baker star in the box set.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER • INFOGRAPHIC BY ROGER LANGRIDGE

TWELVE | THIRTEEN



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THE POWER OF THE DOCTOR

2 INCARNATIONS OF THE MASTER

+

3 ALLIES

=

2 COMPANIONS LEAVE

DOCTOR MORTALLY WOUNDED BY ENERGY BEAM

+

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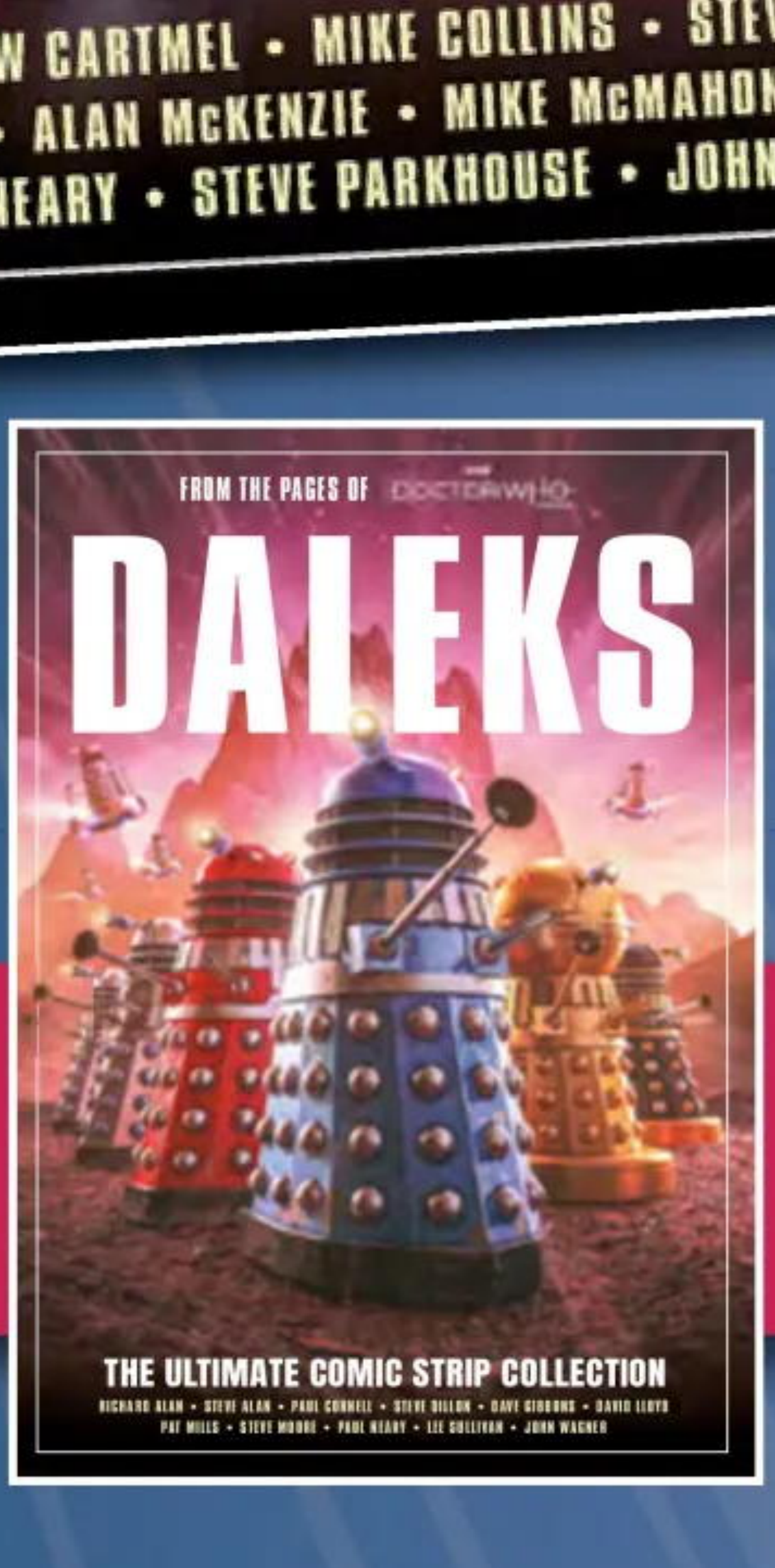

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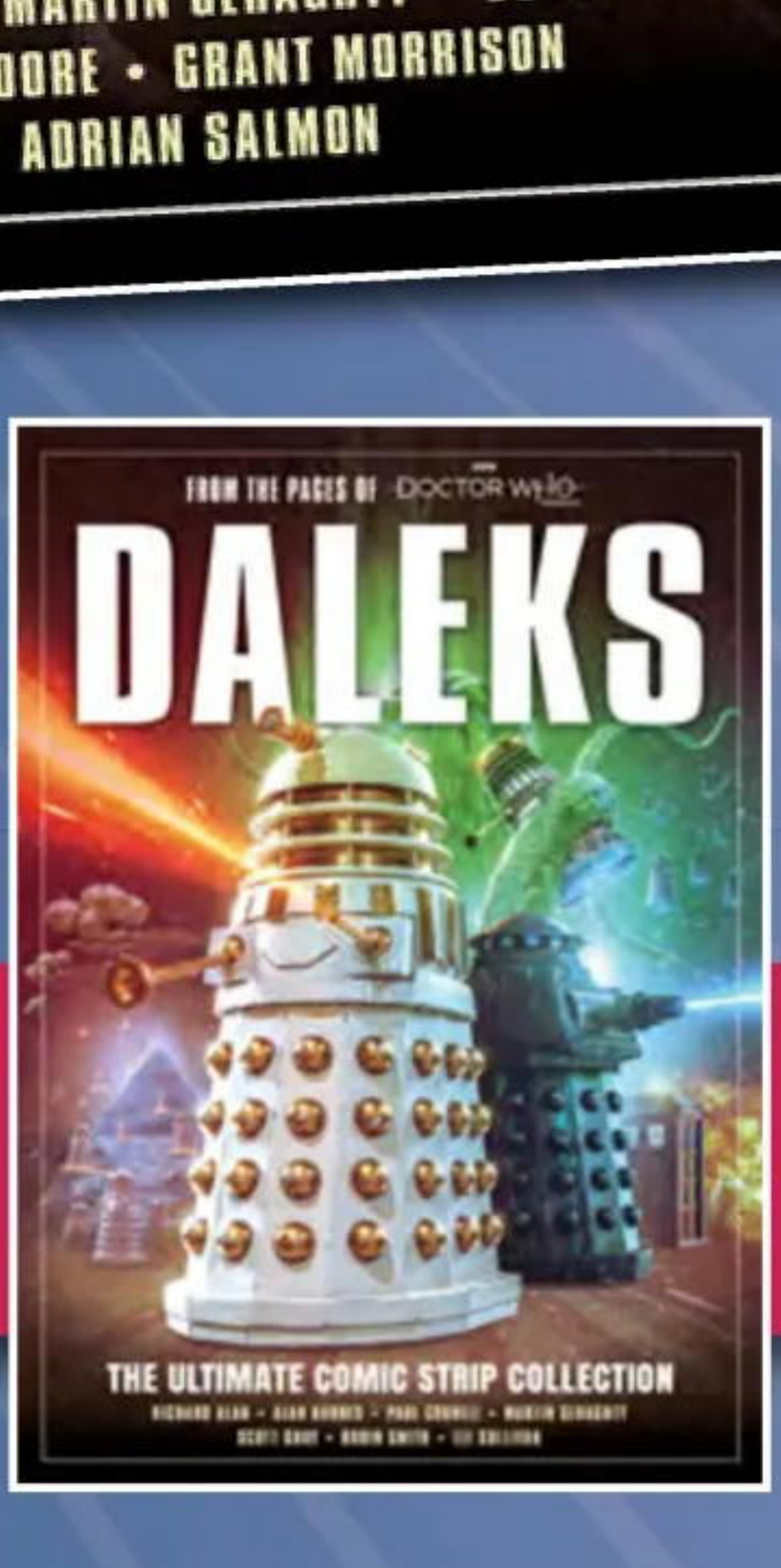

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